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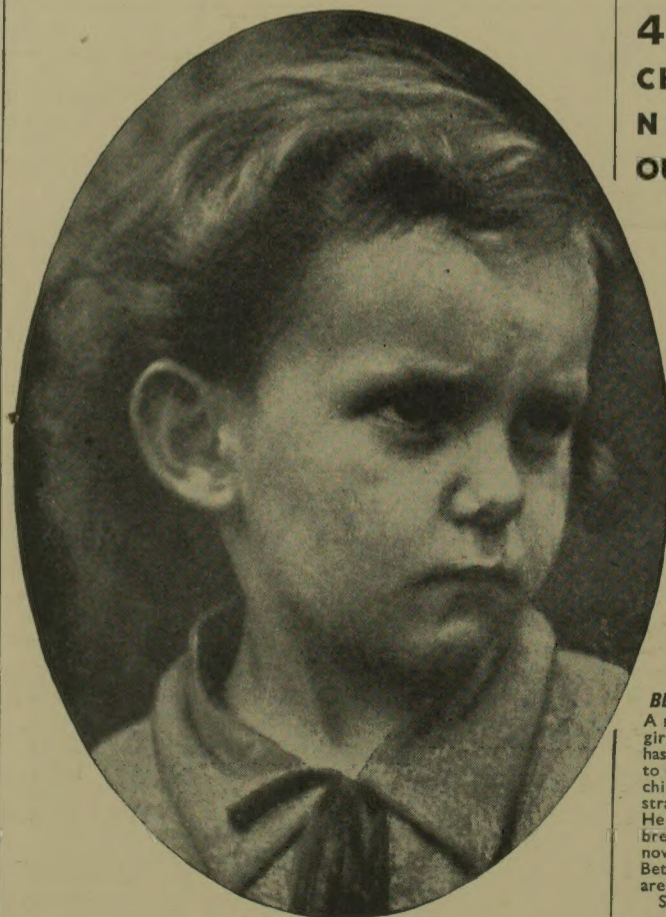
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, OCTOBER 23, 1937.



**GENERAL FRANCO'S JUNKERS BOMBERS PHOTOGRAPHED FROM A BRITISH WARSHIP AFTER BOMBING GIJON: MACHINES OF GERMAN TYPE MARKED WITH ST. ANDREW'S CROSSES.**

That German types of aeroplanes are used by General Franco's forces in Spain has long been known, but this photograph provides a remarkable proof of the fact. Not only does it show with great clarity the details of the machines and their markings, but, it having been taken from the British battleship "Resolution," there is no question of inaccurate observation. The "Resolution" was off Gijon at the time, and the machines, presumably, were just returning from bombing the place. They are military versions of the German Junkers "Ju 52" passenger machine,

which is a type familiar to most of those who travel by air in Europe; while South African Airways also plan to use it. In the nearer bomber the "dust-bin" gun-turret beneath the machine, behind the landing wheels, is clearly visible. This accommodates a gunner who covers the "blind spot" beneath the bomber's tail. The war markings are St. Andrew's crosses. In this respect, it is interesting to recall that several British ships that have been attacked in the Mediterranean have described their attackers as marked with St. Andrew's crosses.



By ARTHUR BRYANT.

ENGLAND has no national festival. But she has her great days. April 23 is St. George's Day and—probably, for this is by no means certain—Shakespeare's birthday. Oct. 25 is St. Crispin's Day. May 29 is Oak-apple Day—the day on which the King enjoyed his own again and our ancient monarchy was restored on foundations never since seriously shaken. June 18 is the anniversary of Waterloo, but, though this was well remembered during the nineteenth century, its commemoration has now passed away and its place has been taken by November 11, the Remembrance Day of the Armistice that ended a later war and one in which, though ultimately and supremely victorious, we had no particularly memorable victories. Yet though no one to-day celebrates the defeat of the Armada or Blenheim or even Waterloo, one victory out of an older war is still faithfully remembered. On Oct. 21 each year the plinth of Nelson's statue in Trafalgar Square is decked with wreaths and laurels scarcely inferior in extent and display to those which surround the Cenotaph of our more recently fallen dead.

This is very extraordinary. The battle of Trafalgar decided comparatively little; it was spectacular, but in a sense it was an anticlimax. The British defeat of Napoleon's ambitions at sea preceded Trafalgar by several months; in August, his patience worn threadbare by the long blockade of the European ports and the British Admiralty's watchful prescience, the Emperor had turned his back on Dover's white cliffs and led his army of invasion towards the shores of the Danube. Trafalgar was but the distant roll of thunder that followed the decisive flash of lightning that had taken place some months before when Calder intercepted Villeneuve's fleet off Ferrol. Yet more than any battle in our history—more even than Agincourt or Waterloo—Trafalgar struck the imagination of England. "The country requires annihilation," Nelson is reported to have said before the battle. The great Admiral in his hour of glittering apotheosis and blood-stained eclipse gave the nation what it demanded, and in the most dramatic form imaginable. England—and above all, the common people of England—never forgot it. Here was a tale to hold youth from the chase and draw old men from the chimney-corner. All that the ordinary man treasures hidden in his heart—of chivalry, of fine, heedless courage, of serene certainty and inspired calm in the hour of danger—Nelson embodied even more surely in his death than he had done in his life. A hundred and twenty years later, during the naval pageant at Greenwich, I saw night after night men and women standing up bare-headed in little groups about the audience as the representation of Nelson's funeral passed across the stage to show their memory of and devotion to the great Admiral. One cannot imagine a British audience behaving in such a way at a dramatic performance of Wellington's funeral, or Chatham's or Cromwell's or Clive's or even

Shakespeare's. How came it about that Nelson worked such a spell on the English imagination?

The phenomenon is all the more strange when one remembers that Nelson was far from being the embodiment of the kind of virtues which the British people affect to admire and usually expect from their public men. He was invalidish, irritable and womanly—sweet by turns, nervous and fretful, melodramatic, sometimes vainglorious, frequently undignified and undeniably lacking in the family virtues. True that he was calm in the hour of danger, but that was about the only time he ever was calm: he lived life too intensely for that. Nor was there any attempt on his part to disguise the fact that he was these things: he seemed to be quite

drawn, adored him and treated him with a tenderness that seemed alien to their natures. It was not that they were ignorant of his failings; they loved him the more for them. The rich and well-spoken, of course, disapproved intensely of his melodramatic liaison with Lady Hamilton: they could scarcely do anything else. But the populace accepted the whole affair as part and parcel of their Nelson. No austere censor or prelate could have dethroned him in their hearts. I noticed the other day that the B.B.C., that sounding-box of our British proprieties, was proposing to celebrate Nelson's crowning anniversary by a play about Lady Nelson in order, one gathered, to take away the bad taste of the unsavoury memory of Lady Hamilton. The Corporation might have saved itself the trouble. So far as the British public is concerned, there is no bad taste. The man in the street—model of the domestic virtues himself—likes Nelson all the more for defying the conventional moralities as well as the French. He feels that it proves, if further proof was needed, the greatness of his heart.

Nor is Nelson's pre-eminence in the national heart to be accounted for by his victories. It is not resounding worldly success that makes legendary heroes. It is the failures—the Robin Hoods, the Montroses, the Charles I.'s—who usually live in the popular imagination. What his countrymen loved in the great Admiral was his imaginative intensity and the single-heartedness of his patriotism. To his country all his wonderful technical mastery of his profession was devoted. He had his frailties, but no man ever gave himself so wholly and unreservedly to the service of his own race, and with such joy. As Southey put it, "England has had many heroes; but never one who so entirely possessed the love of his fellow-countrymen as Nelson. All men knew that his heart was as humane as it was

fearless; that there was not in his nature the slightest alloy of selfishness or cupidity; but that, with perfect and entire devotion, he served his country with all his heart, and with all his soul, and with all his strength; and, therefore, they loved him as truly as and fervently as he loved England." It is what the German people to-day feel about Hitler: whatever others may see in him of faults and shortcomings, they know that he gives them all he has to give without stint. So it was with Nelson. From the great people whom he had made the object of that intense devotion he kept nothing back, not even his private life nor his most intimate feelings. Mr. G. K. Chesterton, who understood England and the English as well as any man has ever done, revealed the secret of Nelson's hold on his countrymen when he wrote that he died "with his stars on his bosom and his heart upon his sleeve. In outward action he led his ships to victory and died upon a foreign sea; but symbolically he established something indescribable and intimate, something that sounds like a native proverb; he was the man who burnt his ships, and who for ever set the Thames on fire."



THE QUEEN, HONORARY COLONEL OF THE REGIMENT, INSPECTING THE LONDON SCOTTISH, THE GORDON HIGHLANDERS, AT BUCKINGHAM PALACE: HER MAJESTY WALKING ALONG THE RANKS WITH COLONEL L. D. HENDERSON.

On October 16 H.M. the Queen inspected The London Scottish, which forms part of the Corps of The Gordon Highlanders, at Buckingham Palace. Her Majesty is Honorary Colonel of the regiment, and it is the first time that she has met it since she became Queen. The London Scottish marched to the Palace headed by their pipe band and were accompanied by the Defence Company of veterans of the regiment. Six hundred and eighty-five officers and men were on parade under the command of Colonel L. D. Henderson, who is retiring at the end of this month. He joined the London Scottish as a private in 1902 and was appointed to the command in 1930.

unaware that they presented what sober, literal-minded folk might regard as a very unflattering spectacle. He bombarded the City of London with indignant letters when he considered that some honour done to him was not signal enough for him and his men, and he appeared in the most public manner with a woman who was not his wife, who had been an object of scandal for years, and with whom his relations were as flagrant as they were vulgar. I suppose modern psychologists would unhesitatingly have put him down as a pathological case. I remember being severely rebuked some years ago by one of our leading educationalists—of the new international school—for having made such a person the subject of a eulogistic lecture to an audience of working men.

Yet the common people of England loved him; loved him as they have never loved any other hero. When he made his way to his flagship for the last time they crowded his path in multitudes, kissing his hands and clothes as though he had been a saint. And after his death, they remained faithful to his memory. And the rough men who manned his fleets, like the common folk from whom they were

## GLIMPSES OF WAR-STRICKEN CHINA NEAR SHANGHAI AND NANKING.



A CHINESE "CURTISS-HAWK" AEROPLANE SHOT DOWN BY JAPANESE ANTI-AIRCRAFT GUNS: THE WRECKED MACHINE AT WOOSUNG, NEAR SHANGHAI.



ANOTHER VIEW OF A CHINESE "CURTISS-HAWK" BROUGHT DOWN BY JAPANESE "ARCHIES" NEAR SHANGHAI: (IN THE FOREGROUND) THE AEROPLANE'S WINGS.

## CHINESE AND JAPANESE CRASHES AND THE FATE OF SPIES.



A CURIOUS BY-PRODUCT OF WAR: DUMMY FIGURES IN THE SHANGHAI MUNICIPAL GOVERNMENT MUSEUM (IN JAPANESE HANDS) STRIPPED BY LOOTERS.



ONE OF TWO JAPANESE BOMBERS BROUGHT DOWN BY THE CHINESE AIR FORCE NEAR NANKING: WRECKAGE OF A MACHINE SAID TO HAVE CARRIED A CREW OF SIX AND TO HAVE FLOWN FROM FORMOSA.



ANOTHER LARGE JAPANESE BOMBER BROUGHT DOWN NEAR NANKING BY THE CHINESE AIR FORCE: THE WRECK OF A TWO-ENGINED MACHINE WHICH HAD FLOWN 500 MILES FROM ITS BASE.



ACCUSED OF SUPPLYING INFORMATION TO THE ENEMY, AND, IF CONVICTED, DESTINED TO EXECUTION AS A TRAITOR: A CAPTURED CHINESE (LEFT) ESCORTED BY ROPE BY A CHINESE SOLDIER TO A COURT-MARTIAL.



ACCUSED OF REPORTING JAPANESE TROOP MOVEMENTS: TWO LOYAL CHINESE IN A CAPTURED VILLAGE ESCORTED TO A COURT-MARTIAL BY A JAPANESE SPY (LEFT) IN CHINESE DRESS, WHO HAD TRAPPED THEM.

The three top illustrations on this page come from a correspondent at Shanghai who, writing on September 30, says regarding some of his photographs: "They were taken in Woosung village, 12 miles from Shanghai. Non-Japanese are not allowed to enter the area, which is close to the front lines, without a special permit. Not a single building remains standing in the once-prosperous town, and the streets are covered with shrapnel." Regarding the top right-hand photograph he says: "In the museum of the Shanghai Municipal Government, now in Japanese hands, dummies were stripped of their clothes by looters." The next

two photographs (from a different source) indicate that Japanese raiding aircraft have not had things all their own way. "The two machines," we read, "belonged to a group of double-engined Japanese bombers which flew 500 miles from their base in Formosa and bombed the airfield at Nanking. Most of them carried a crew of six." Disputing Japanese claims that half the Chinese Air Force had been put out of action, Mme. Chiang Kai-shek, as Secretary of the Chinese Aviation Commission, stated that 62 Japanese machines were shot down between August 14 and 31. These figures were said to have been much increased during September.

## THE JAPANESE INVASION OF CHINA: DRAMATIC ACTION



WARFARE SHOWN IN ACTUAL PROGRESS: A SCENE IN THE MIDST OF STREET FIGHTING IN THE SUBURBS OF SHANGHAI—A BODY OF JAPANESE SHOCK TROOPS RUSHING A CONCEALED CHINESE POSITION AFTER IT HAD BEEN BOMBED AND SET ON FIRE.



JAPANESE TROOPS IN ACTION ON THE SHANGHAI FRONT, AT A POINT OUTSIDE THE CITY: RIFLEMEN PICKING-OFF CHINESE AS THEY RUSHED OUT FROM BURNING BUILDINGS (SEEN IN THE DISTANCE), WHERE FIRES WERE RAGING AFTER A BOMBARDMENT BY JAPANESE ARTILLERY.

RECENT news from Shanghai stated that on October 17, and the previous night, there was heavy aerial and artillery bombardment, by the Japanese, of the Chinese lines between Liuhang and Tazang, north-west of Shanghai, followed later by fierce fighting in which the Chinese succeeded in holding their positions. During the night of the 17th, Chinese aircraft twice raided the Japanese lines. It was also made known that the casualties in the foreign quarters of Shanghai, caused by operations on October 15, had been heavier than at first reported. In one part of the International Settlement, south of the Soochow Creek, where seventeen shells had fallen, besides showers of splinters and shrapnel, fourteen people were killed, and forty-six wounded. The district of Chapel has again been heavily stricken. Thus, on September 27 it was stated (in "The Times"): "Japanese aircraft were busy throughout the day dropping large bombs on

(Continued above.)

## PHOTOGRAPHS DURING THE WAR IN THE FAR EAST.

Chapel, and particularly the North Station, almost on the edge of the International Settlement. The crashing explosions shook the whole city. . . . All along the front fighting was severe." Again, on October 4: "A furious sustained bombardment of Chapel and Kiangwan to-day does not appear to have shaken the defenders, who have repulsed all the attacks. Both the Chinese and Japanese admit heavy losses in the past few days." And again, on October 10: "Very sharp fighting occurred on Friday night (the 8th) halfway between Liuhang and Tazang, and also at Chapel, where a fierce Japanese attack was repulsed. Both sections had previously been subjected to a heavy bombardment from the air and by big land and naval guns." Later, on October 15, it was stated: "Last night's Chinese counter-offensive from Chapel into Hongkew took the Japanese by surprise, but it was soon met by a superior force, and the Chinese discreetly withdrew."



A HIGHLY DRAMATIC PHOTOGRAPH TAKEN AT THE STORMING OF A CHINESE TOWN, WHERE HAND-TO-HAND FIGHTING OCCURRED: JAPANESE TROOPS ADVANCING UNDER COVER OF A SMOKE-SCREEN AFTER THEIR ENGINEERS HAD BRIDGED A CREEK FOR MACHINE-GUN SQUADS TO CROSS.



THE JAPANESE ATTACK ON CHAPEL, A CHINESE QUARTER OF SHANGHAI THAT HAS AGAIN SUFFERED HEAVILY, AS DURING HOSTILITIES SOME YEARS AGO: JAPANESE GUNNERS IN ACTION IN THE STREETS, BEHIND A SANDBAG BARRICADE; SHOWING (IN THE CENTRE) A FIELD-GUN SHIELD.

## WHY FRANCE IS NERVOUS ABOUT THE BALEARICS: ISLANDS

DRAWN BY OUR SPECIAL



THE BALEARICS—MAJORCA, MINORCA, AND IVIZA—WHERE SUGGESTIONS HAVE BEEN MADE IN FRANCE FOR A PICTORIAL MAP SHOWING THE RELATION OF THE ISLANDS TO FRENCH AND BRITISH MEDITERRANEAN

Tension over the situation in the Mediterranean has arisen not only as the result of the Spanish Civil War in general, but in particular from the situation in the Balearic Islands. Majorca is in the hands of General Franco's forces, and there are believed to be considerable bodies of Italian volunteers stationed there. Recently reports, from what appeared to be trustworthy sources, were received in Paris of preparations for an attack on Minorca, held by Spanish Government forces. Any such action by Italians would unquestionably lead to a situation of the utmost gravity. Already the establishment of Italian

influence in Majorca is regarded as a serious threat to French interests in the Mediterranean, and the capture of Minorca could only confirm the suggestion emanating from Paris that Signor Mussolini hopes to retain the Balearic Islands in his possession. M. Marcel Pays, of the French paper "Exaltaion," wrote: "The danger-spot is the Balearic Islands. This danger-spot might disappear if, to the Italian occupation, there were added a peaceful naval occupation by Great Britain and France, designed to preserve the political independence and territorial integrity of the Spain of to-morrow,

## THAT DOMINATE HER COMMUNICATIONS WITH AFRICA.

ARTIST, G. H. JAVIER.



AN ANGLO-FRENCH OCCUPATION OF MINORCA TO COUNTERACT ITALIAN INFLUENCE IN THE OTHER ISLANDS: COMMUNICATIONS, AND THE SITES OF AERODROMES AND BASES, WITH A SMALL MAP INDICATING DISTANCES.

whose form of government matters less to France and Great Britain than its effective neutrality." The nervousness of France is understandable. As the pictorial map reproduced here shows, the line from Marseilles to Algiers passes by, or through, the Balearic group. Although General Franco has given most explicit pledges that the control of these islands, in common with all Spanish territory, will, in no circumstances whatever, be conceded to foreign hands, and although he has hitherto refrained from attacking Minorca, for the sake of good relations with France, France is nervous about her communications

with Africa. It should not be forgotten that African troops take an important place in French defence plans. There is also the question of British interests to be considered. In any hands but those of a Spanish Government which can be trusted to be neutral, the Balearic Islands are equally a menace to the British Empire, with its vital line of communication through the Mediterranean. It may be added that Mahon, the magnificent harbour at Minorca, is reported to be well fortified, having been re-equipped at the time of the Abyssinian crisis.



## THE WORLD OF SCIENCE.



### THE ORIGIN OF WHALE-BONE?

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

ON this page I recently had something to say on the vestiges of teeth found in the jaws of "whale-bone" whales, and remarked that, so far, there seemed to be no explanation of the mystery surrounding their supplantation by plates of whale-bone, hanging down in the form of a great fringe of horny plates from the roof of the mouth. But I have since found what seems to be at least a partial solution of the difficulty, which I will presently explain.

At first sight it might be supposed that such puzzles could interest only those engaged in the study of Comparative Anatomy. But if there be any inclined to endorse this view, I would have them pause for a moment, and would remind them that here we have something much more than a mere academic subject for controversy. It must be remembered that we are here concerned with living bodies, and the more we probe into what may seem mere vagaries of growth, the more surely shall we find that we are, in point of fact, confronted with evidence of subtle moulding forces brought to bear on the parts affected by the stresses and strains to which the several parts of the body are subjected, largely by the pursuit of food, though this factor is not always readily apparent. Hence, then, in pondering over the agencies which have fashioned the innumerable and widely different kinds of bodies which confront us at every turn, we are gaining an

Now this is a very elaborate, very beautiful, and very efficient apparatus. But how did it come into being? And what was the inciting agency which started it? The teeth, as in all other whales, must have been used for catching large, solid bodies such as fish, or squids: they would be useless for catching minute crustacea, even though they swim in such vast shoals as to discolour the sea for miles around. What, then, brought about this new adjustment to the requirements of this very different type of food?

My friend, Dr. Gerrit S. Miller, of the U.S. National Museum, in a paper he sent me recently, describes the very remarkable, and extraordinarily interesting condition of the jaws of a species known as Dall's porpoise (*Phocaenoides dallii*), wherein the teeth are remarkably small, and degenerate, and lodged in deep pits, surrounded by horny outgrowths of the edges of the jaws, which project downwards to form a jagged, saw-like edge, supplanting the teeth as holdfasts in seizing food. The appearance of this singular development is shown in side-view in the lower photograph of Fig. 1, while the upper photograph shows the teeth, greatly enlarged, sunk in deep pits. It is very clear that these teeth are now, of necessity, functionless.

Here we seem to have a point of departure which may take one of two courses. These jagged edges are ready, so to speak, to develop either into a horny beak-sheath, or, by a process of lengthening, into baleen-plates. Microscopic sections of these horny outgrowths which Dr. Miller has made, show, he tells us, a significant structural likeness to early stages in the development of the baleen found in Sibbald's

One would like to know, but no information seems to be obtainable on this point, what is the food of "Dall's porpoise." Is it still a fish-eater, or has it taken to preying on the larger floating mollusca such as *clione*? Did the enormously long baleen-plates of the Greenland whale,



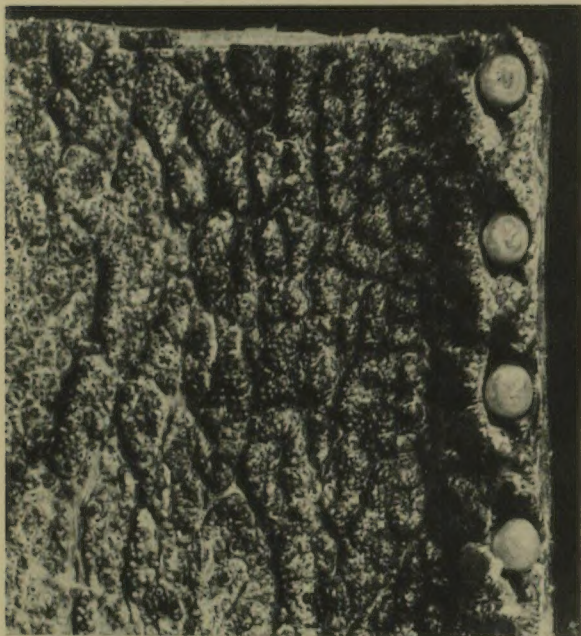
3. SHOWING BOTH THE LONG, CLOSELY-SET BALEEN-PLATES, WHICH MAY HAVE DEVELOPED FROM SUCH HORNÝ OUTGROWTHS AS SEEN IN FIG. 1, WHILE THOSE OF THE LOWER JAW HAVE SLOWLY VANISHED; AND THE GREAT TONGUE: A CAST OF THE HEAD OF THE PIGMY RIGHT-WHALE.

now extinct, develop from such beginnings? *Clione* formed a large part of its food. It would be a mistake to suppose that this giant whale could not avail itself of this inexhaustible supply of food until after it had perfected the development of these baleen-plates. They required tens of thousands of years to attain to their final perfection. And this was arrived at because of their intensive use in the capture of this food. The same sequence of events follows here as in the case of the evolution of teeth—and all other structures—they are shaped by use.

But we have also to consider the possibility that these saw-edged, horny jaws might as easily develop into a horny beak. The substitution of a horny sheath in place of teeth has taken place in many, and very different, types of animals, fossil and recent. The earliest of the old flying dragons, or pterodactyles, had teeth in their jaws. The last of the race had a horny beak as large as that of an adjutant stork! That the ancestors of the tortoises and turtles—so far unknown—had teeth we may be very certain, but to-day all have jaws encased in horn. The early dinosaurs all had teeth, many of their later descendants had exchanged these for a horny beak. In the giant iguanodon the fore-part of the upper and lower jaw was ensheathed in horn. Behind were powerful crushing teeth. The earliest birds, like archæopteryx, hesperornis and ichthyornis, had tooth-bearing jaws; but it should be noted that in the two last-named the front end of the upper jaw was ensheathed in horn. This is a rather surprising fact. For the teeth of the lower jaw would have had to close against that sheath. It also shows how slow is the rate of degeneration of such teeth. And, finally, one can but wonder why those in the upper jaw in both species, which were not even remotely related, should disappear before the same number of teeth, immediately below, in the lower jaw.

Some mammals have replaced teeth by horny pads, as in the case of the sea-cows (*Sirenia*) and the duck-billed platypus (*Ornithorhynchus*). In the young ornithorhynchus the upper and lower jaws both developed molars, but these were later replaced by horny pads. In the echidna the toothless jaws have become invested by a horny sheath, forming a beak like that of a bird. At no stage in its development does it show any trace of teeth. This porpoise, then, with which I began, proves to be much more interesting than would appear at first sight, though it leaves us "guessing." Have

we here, in short, the incipient stages of a horny beak, or of the much more complex "baleen," found only in the "right-whales" (Fig. 3), and the rorquals?

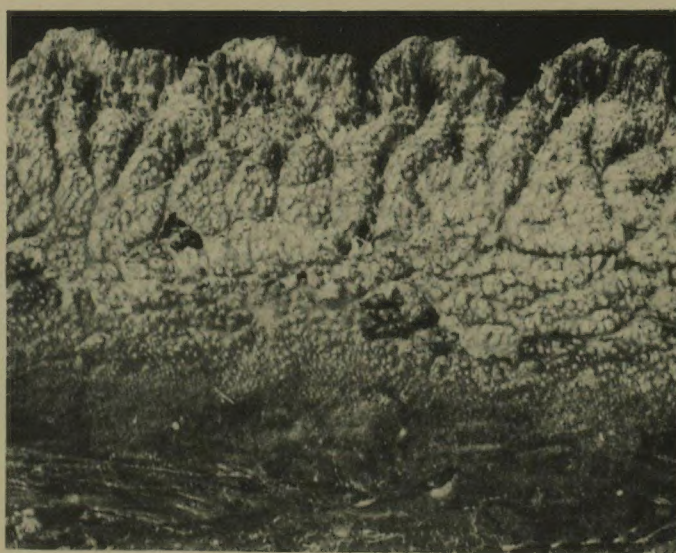
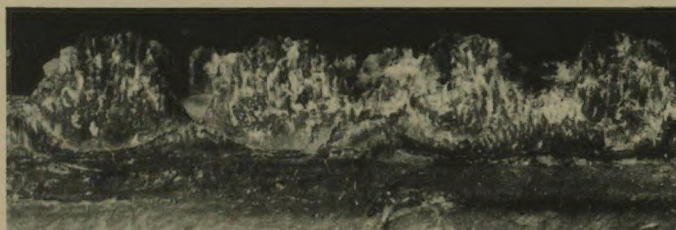


1. SHOWING (TOP PHOTOGRAPH) THE TEETH, DEEPLY SUNK IN THEIR SOCKETS BETWEEN THE HORNÝ OUTGROWTHS OF THE JAW, BUT MUCH FORESHORTENED; AND (BELOW) THE SIDE OF THE JAW, ILLUSTRATING THE SAW-LIKE EDGES OF THESE OUTGROWTHS: THE PALATE OF DALL'S PORPOISE (HIGHLY MAGNIFIED).

Reproduced by Courtesy of Dr. G. S. Miller.

insight into the fashioning of our own bodies. An insight which, but for the lamentable lack of vision and understanding which stamps all that we are pleased to call our methods of "education," would be a guiding light to us all, for we cannot really understand how to live until we can grasp at least the broad outlines of the agencies which have shaped and are shaping our bodies, in common with all other living bodies.

And now let me return to this theme of the vestiges of teeth in the embryos of "whale-bone" whales. These, as I have said, are to be found in both upper and lower jaws, but they never cut the gum, and disappear before birth, by which time the "whale-bone" has made its appearance. But this is confined to the upper jaw, hanging down therefrom in a series of closely set, triangular plates, broken up into a fringe of bristles along the inner edge, so that the complete series forms a perfect strainer when the mouth, filled with minute crustacea, is closed and the tongue forced up to the roof to drive the water through the strainer and leave the crustacea, like a mass of pulp, on the tongue to be swallowed.



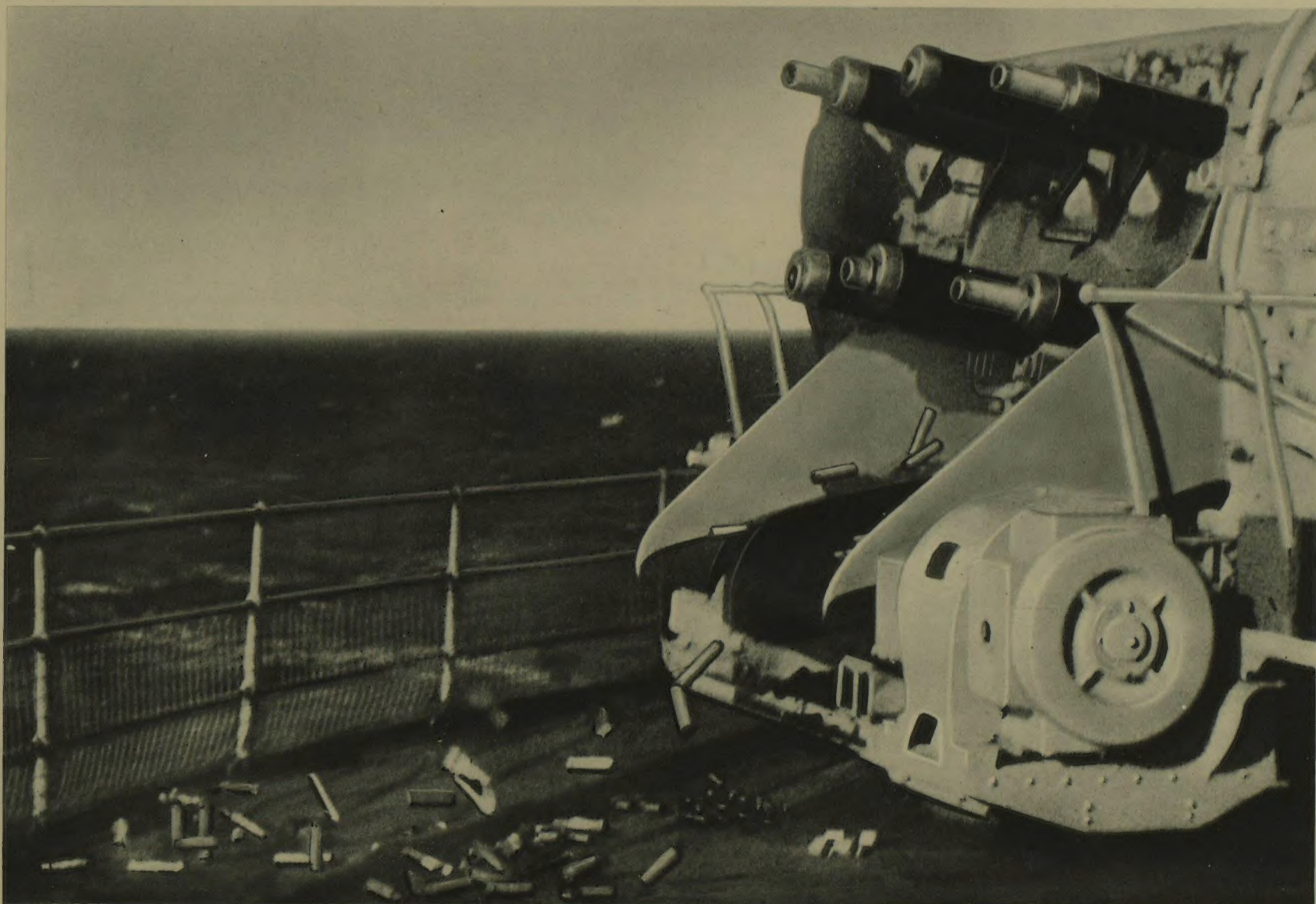
2. ILLUSTRATING (ABOVE) THE OUTER; (CENTRE) THE INNER ASPECT; AND (BELOW) THE EMBEDDED TEETH SEEN FROM ABOVE: THE EDGE OF A PORTION OF THE LOWER JAW OF DALL'S PORPOISE.

Reproduced by Courtesy of Dr. G. S. Miller.

rorqual, wherein, as I have already said, teeth, in common with all other "baleen-whales," are found only in the jaws of the embryos.

STREAMS OF BULLETS AND SHELLS: THE NAVY *v.* THE FLYING ENEMY.

THE NAVY AGAINST THE ENEMY IN THE AIR: A MULTIPLE MACHINE-GUN ABOUT TO GO INTO ACTION AGAINST LOW-FLYING AIRCRAFT.



THE NEW MULTIPLE POM-POM IN ACTION AGAINST LOW-FLYING TORPEDO-BOMBERS; EMPTY SHELL-CASES POURING IN A TORRENT FROM THE FRONT OF THE GUN.

The greatest interest has been aroused by "Our Island Nation," the most remarkable film of naval life so far produced. For the benefit of those who have not seen it, and for all who are concerned with naval matters, we reproduce here "stills" showing two particularly remarkable features of the picture—a multiple machine-gun, and one of the new multiple pom-poms in action.

Details of the latter ingenious weapon have, up till recently, been kept secret. It is designed for meeting low-flying aeroplane attacks and torpedo-bombers by means of a thick stream of small explosive shells. The fact that it is firing at a torpedo-bomber, which has to come down close to the water to release its torpedo, explains the low elevation of the gun illustrated.

FROM THE FILM "OUR ISLAND NATION," PRODUCED BY EDUCATIONAL GENERAL SERVICES, DIRECTED BY COMMANDER JOHN L. HUNT, WITH THE FULL CO-OPERATION OF THE ADMIRALTY, DISTRIBUTED BY METRO-GOLDWYN-MAYER PICTURES.

# THE NEW AND TRADITIONAL CHINA.

"CRISIS IN CHINA": By JAMES M. BERTRAM.\*

By SIR JOHN SQUIRE.

"WHAT on earth is happening in China?" "Why and how have they suddenly united against the Japanese?" "What is this Chinese Communist Army?" "Are they really Communist?"

Those are the sort of questions which are perpetually being asked; people who want the answers had better refer to Mr. Bertram's book, which was written early this year, has a postscript-preface dated in August, envisages what is now going on, and depicts more clearly than I have ever seen them depicted before the personalities and political elements of the New and Transitional China. Over and above that, it is a racy, humorous, sympathetic and extremely readable book.

Mr. Bertram is a young New Zealander who came to Oxford as a Rhodes Scholar, took a first in English (which, judging by his direct, pellucid style, he deserved better than some who have done the same thing), and then went off to China, where I believe he still is. He opens thus: "Early on the morning of December 12th, 1936, on a frozen hillside in North-West China, Generalissimo Chiang Kai-shek was captured by rebel troops of the 'Young Marshal' Chang Hsueh-liang. The General did not die at dawn, though at the time many feared—and some hoped—that he had."

"The world learnt the news the next day with some concern. Even in Europe, which has grown used to alarms with its morning paper, the bare report must have sounded ominous. In the Far East the first effects were shattering. This was something even more startling and unexpected than the military coup in Tokio ten months before, with its long roll of distinguished victims. Japan has a tradition of political assassination that is peculiarly its own; and honourable murder, with hara-kiri, is almost a vocation for younger patriots. In China, as a rule, these things are less crudely done."

So it turned out; the kidnapping was the kindest kidnapping that ever happened; all the "Young Marshal" wanted was to make sure that Chiang, head of the Nanking Government, might, when the crisis came,

which Mme. Chiang Kai-shek took no small part, was the signal for the Japanese attack. The almost unresisted nibbling which had taken Manchuria and Jehol was at an end. "The technique that succeeded in 1932 in Manchuria was too dangerous when faced with this new and frightening possibility of a strong government in Nanking, resolved on resistance. It was necessary to strike at the same time a devastating blow at Shanghai, China's commercial heart, to bring death, disorder and anarchy, and in the words of a recent Japanese spokesman, 'to beat China to her knees.' And so there is war in the Far East."

Shakespeare's Sonnets or teach a detective-captain's child, called Little Tiger, to say "Hullo" and "Good-bye"; he had a pretty eye for scenery and colour, and was a real connoisseur of the Chinese character. To me, the narrative of this journey, told so charmingly, would alone make the book well worth reading. But it is the political story told later which will attract most attention at the moment, and from both text and pictures those who have not kept touch with modern developments in China will have enlightening surprises.

Here, in the far West of China, in a world where thirty years ago I suppose the officials were all in long robes, a world of Central Asian garments, camels and shaggy ponies, we find life seething as at Moscow. There are political generals intriguing, editors pouring out passionate sheets, mass-meetings, hundreds of thousands of disciplined troops with Westernised uniforms, tanks and machine-guns, and aerodromes with ordered rows of bombing 'planes, theatres, cinemas, and even the usual American lady journalist. There is a touch of the novelist about Mr. Bertram, which helps the historian through even the most documentary parts of his book, and leaves one with the impression that one has seen what he describes with one's own eyes. But to most of us, the usual difficulty with Chinese names prevents us from remembering the personal tangles as well as one would wish. They are said to be simplifying their alphabet; they might well, as a few have done, simplify their names.

At the end of the book, Mr. Bertram leaves Sian. "The Reds, in the unfamiliar rôle of 'loyalists' were trying to outdo the Shanghai bankers in praise of Chiang Kai-shek. All things considered, including the fact that they had fought him for ten years without a break, it was a very creditable performance." There was a last dinner-party with disputants still doubtful and Chinese Unity on the horizon—

"You must drink first to Chiang Kai-shek," Chang insisted. "United Front you know! Chiang is our leader now."

"He was right; and we drank the toast with a flourish. 'Better drink to the Red Army, too,' a voice said gloomily. 'Soon there won't be one—only more Government troops in a Special Area.'

"But the Reds will never give up their army."

"Who can tell, now? They seem to be trying to liquidate themselves, to save Chiang the trouble. . . ."

"We were back in the familiar atmosphere of argument and debate that I knew so well in Peking. And even to talk, now, was a relief. Another month or so, and we would know better how things really stood."

"But there was one last toast that had to be drunk before the party broke up. We stood for it."

"To the unity of China! National Front!"



CENTRAL FIGURES IN THE DRAMA AT SIAN ON DECEMBER 12 LAST YEAR, WHEN CHIANG KAI-SHEK, PRIME MINISTER AND GENERALISSIMO, WAS KIDNAPPED: A PHOTOGRAPH TAKEN SHORTLY BEFORE THE REVOLT.

From left to right are: T. V. Soong, brother of Mme. Chiang Kai-shek and negotiator for her husband's release; Shao Li-tzu, Civil Governor of Shensi; Chang Hsueh-liang, the "Young Marshal" of the Tungpei Army; the sister of Yu Hsueh-chung; Madame Chiang Kai-shek, one of the famous Soong sisters, the eldest of whom is the widow of Sun Yat-sen; Chiang Kai-shek and Yang Hu-cheng, Shensi commander and "rebel" leader.

That is the summary of the position. But this book, apart from being an illuminating treatise on a contemporary political situation which may in the end turn out to be immeasurably more momentous to the Empire and the world than the struggle in Spain (for Asia is, alas! much nearer to us than it used to be and the Japanese appear to have the Chosen People idea even more strongly than the Prussians before the war), is a most entertaining story of adventure.

Mr. Bertram was in Peking when Chiang was captured and rumoured killed; rumour even said that he had been killed at Japanese instigation. He determined to go to Sian, the seat of the trouble, and he found a man to go with—

"He looked as though he had just come out of prison. But in China that is not so very unusual."

"A slight, somehow crumpled figure, in a dark coat, with a fur collar humped around his ears. He kept his hat on, even in the hotel lounge. There were lines of strain around his mouth, and his eyes wandered restlessly, fastening upon unfamiliar objects."

"He smoked incessantly, with nervous gestures of his fine hands. His face was thin and very intellectual. He had a charming smile. Rather incongruously, he wore lavender-coloured spats."

"He was introduced by the name of Chou, and that was all we knew about him. That night, in spite of obvious nervous tension, he made an impression of complete indifference to personal danger. This, as we were to learn, was his most characteristic quality."

So off he went with Mr. Chou—seven hundred miles or more of rough travel, first by train, then on foot and by donkey, with all the usual difficulties with officials at provincial frontiers and elsewhere. Mr. Bertram, a philosophic soul, bore his tribulations well: he would meditate a theory on



SHOWING, IN THE BACKGROUND, THE HILL WHERE CHIANG KAI-SHEK WAS CAPTURED AFTER ESCAPING IN HIS NIGHTSHIRT: SNOW-COVERED VILLAS AT LINTUNG.

Photographs Reproduced from "Crisis in China," by Courtesy of the Author and of the Publishers, Messrs. Macmillan and Co.

be willing to lead a united China against the Japanese. Mr. Bertram says picturesquely:

"To imagine a parallel sensation in the West, one would have to think of Signor Mussolini detained in a desert hotel by the Governor of Libya; or of the Chancellor of the Third Reich decoyed into General Goering's hunting-lodge on the anniversary of June 30th."

But the thing worked. On last Christmas Day the "Young Marshal" flew the President back to Loyang in his private aeroplane. The kidnapping was "the last and most striking in a long series of protests against the suppression of the patriotic movement, and the continued waste of millions of Chinese lives and treasure in a civil war, at a time when China's very existence as an independent nation was threatened." The rapprochement, in



MAINSTAY OF THE ANTI-JAPANESE POLICY AND THE MEN BEHIND THE REVOLT: FUR-CAPPED TUNGPEI SOLDIERS WHO WERE LED BY THEIR "YOUNG MARSHAL," CHANG HSUEH-LIANG.

That was early this year. We are now seeing the proofs of the pudding in what is called an "unexpectedly determined resistance." How much the Chinese can do against an overwhelming superiority in armaments remains to be seen. But it is impossible to read this book without being convinced that sooner or later the resurgence of China will come about—that a combination of Western ideas and Japanese aggression will make it a nation at last.

\* "Crisis in China." By James M. Bertram. (Macmillan; 10s. 6d.)

# THE MEGIDDO IVORIES: NEWLY FOUND TREASURES OF THE 13TH CENTURY B.C.

DESCRIPTION (CONTINUED ON NEXT THREE PAGES) BY GORDON LOUD, FIELD DIRECTOR OF THE MEGIDDO EXPEDITION OF THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO. PHOTOGRAPHS BY CHARLES B. ALTMAN.



EXAMPLES FROM A COLLECTION OF OVER 200 PIECES OF CARVED AND INCISED IVORY, CAST ASIDE BY INVADERS OF MEGIDDO WHO DESTROYED THE PALACE THERE 3100 YEARS AGO, AND RECENTLY DISCOVERED IN A SUBTERRANEAN VAULT AMID ITS RUINS: VARIOUS TYPES OF HUMAN HEADS.



A HUMAN FIGURE WITH INLAID EYE, IDENTICAL ON BOTH SIDES: PART OF AN IVORY PLAQUE USED AS AN ORNAMENT FOR FURNITURE. (Height, 8 inches.)

IN last week's issue of "The Illustrated London News" there was presented fresh archaeological evidence from Megiddo (Armageddon), a site in Western Palestine being investigated by the Oriental Institute of the University of Chicago. Outstanding among the discoveries of the 1936-37 season is the palace of the ruling princes during the 15th-13th centuries B.C., when Megiddo formed an outpost of the Egyptian Empire. The splendour in which these vassal princes lived is revealed for the first time by the contents of their palace, notably by a cache of gold treasures (see "The Illustrated London News" for October 16, page 655), and by the collection of ivories here presented. A subterranean three-room treasury (of which also a photograph was given in the previous number) was incorporated in the building of the last five periods through which the palace existed. It had

[Continued overleaf.]



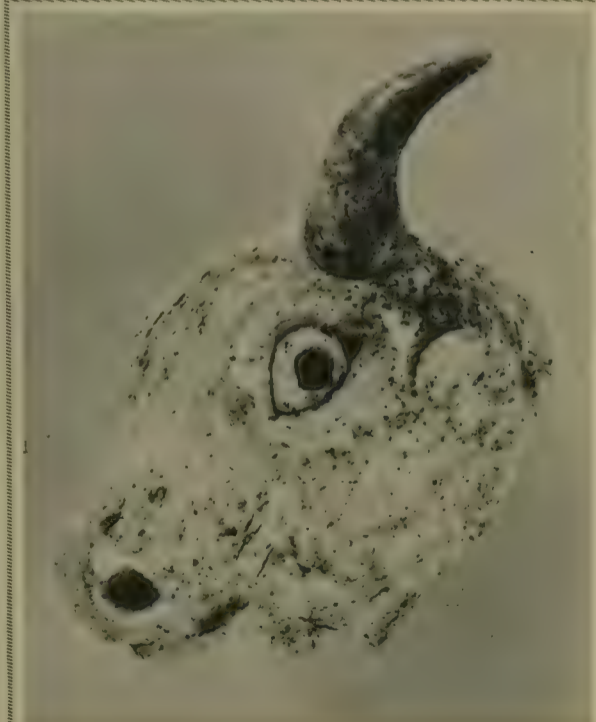
CARVED WITH FIGURES OF GODS: ONE FACE OF A FOUR-SIDED IVORY BAR, OF WHICH ANOTHER SIDE APPEARS ON THE NEXT PAGE. (Actual size.)



WEARING A FLAT CROWN AND AN UNUSUAL PLAITED COIFFURE: A MUTILATED IVORY FIGURINE.



EXAMPLES OF NATURE DESIGN AMONG THE MEGIDDO IVORIES: TWO BIRD HEADS COMBINING REALISM WITH DECORATIVE STYLIZATION.



A NATURE SUBJECT IN WHICH REALISM PREDOMINATES: A HEAD OF A HORNED ANIMAL CARVED IN IVORY.

## THE MEGIDDO IVORIES: A GROUP FORMING THE MOST COMPREHENSIVE

DESCRIPTION BY GORDON LOUIE, FIELD DIRECTOR OF THE MEGIDDO EXPEDITION OF THE

Continued from preceding page.

been hastily cleared of most of its treasures just before the destruction of the palace, after which it was never rebuilt. In the excitement of plunder, necklaces had been torn apart and beads of gold and carnelian

(Continued below.



DELICATE IVORY CARVING FROM MEGIDDO: A TINY PLAQUE OF STYLIZED LOTUS DESIGN WITH BEAR ENLAY



AN EXAMPLE OF INCISED WORK FROM THE GREAT COLLECTION OF IVORIES, DATING FROM THE THIRTEENTH CENTURY B.C., RECENTLY DISCOVERED AT MEGIDDO: A DECORATED TUSK. (Length of original, 8 inches.)

scattered here and there. Earrings were dropped or overlooked. Alabaster jars were broken, and their fragments left behind (see illustrations on page 710). But, most fortunate for us, ivory was considered of too little intrinsic value to warrant removal. It was therefore cast aside, more than two hundred carved and incised pieces being tossed carelessly into the corners of the rooms, while the gold was carried off, perhaps to be melted down for recasting. This collection of ivories, spurned by the invaders of Megiddo some three thousand one hundred years ago, presents in a single group what is probably the most comprehensive example of 13th-century B.C.

(Continued opposite.



AN IVORY PLAQUE INCISED WITH AN UNUSUALLY FINE SCENE OF CAPTIVES AND OFFERINGS BEING PRESENTED TO THE PRINCE SEATED ON A THRONE, THE SIDES OF WHICH ARE COMPOSED OF SPHINXES. (Length of original, 10½ inches.)



AN EXQUISITE IVORY COMB CARVED ON BOTH SIDES WITH AN IBEAN ATTACKED BY A BEAST OF CANINE TYPE SHOWING FINGER-LIKE CLAWS—THE EYES OF BOTH INLAIN.



ADORNED WITH A BEAUTIFULLY CARVED FIGURE OF A GRIFFIN WITH OUTSPREAD WINGS: AN IVORY PLAQUE, WHICH WAS POSSIBLY A FURNITURE INLAY OR ONE SIDE OF A SMALL CASKET.



FINELY CARVED WITH A SCENE OF ANIMAL COMBAT: ONE FACE OF A FOUR-SIDED IVORY BAR, OF WHICH TWO OTHER SIDES REPRESENT SIMILAR COMBATS, AND THE FOURTH (SHOWN ON THE PRECEDING PAGE) FIGURES OF GODS. (Actual size.)

## EXAMPLE KNOWN OF "PHœNICIAN" ART IN THE 13TH CENTURY B.C.

ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO. PHOTOGRAPHS BY CHARLES H. ALTMAN.



A FINE RES FIGURE: AN IVORY PLAQUE FROM MEGIDDO PROBABLY CARVED ORIGINALLY AS AN INSET TO SOME PIECE OF FURNITURE.

Continued.] "Phœnician" art that is known today. The enormous variety of form and design shows clearly the influences playing on this coastal area from all sides. Res figures, sphinxes, lotus and palmette designs suggest Egypt. Facial features, collures, and crowns are more closely associated with the north country. Mesopotamian influence may be noted in the treatment of animals, which also suggests the art of the Mediterranean islands. The fact that these foreign characteristics are not represented as they would have been in their native region establishes the local origin of these combs, boxes, bowls, ornamental plaques, and furniture fittings. The skill with which they were wrought is as remarkable in its

(Continued overleaf.



REPRESENTING A HUMAN-HEADED SPHINX CLASPING A CUP: AN IVORY PLAQUE OF REMARKABLE COMPOSITION, DOUBTLESS FASHIONED AS FURNITURE ORNAMENTATION.



CARVED IN RELIEF WITH A SCENE OF FEASTING: AN IVORY PLAQUE ORIGINALLY FASTENED TO A BACKGROUND WITH IVORY PEGS, THE HOLES FOR WHICH ARE VISIBLE. (Length of original, 16 inches.)



A RELIC OF INDOOR PASTIMES AT MEGIDDO 3100 YEARS AGO: A GAMING-BOARD OF IVORY INLAIN WITH GOLD.



DECORATED ON ALL ITS FOUR SIDES WITH CARVED FIGURES OF SPHINXES AND LIONS: A SMALL IVORY BOX FROM MEGIDDO. (The inside dimensions measuring 12 by 14 by 8 centimetres.)

ROYAL RELICS FROM MEGIDDO OF THE 13TH CENTURY B.C.:  
JEWELLERY AND ALABASTER FOUND WITH THE FAMOUS IVORIES.

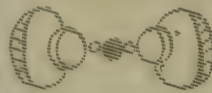
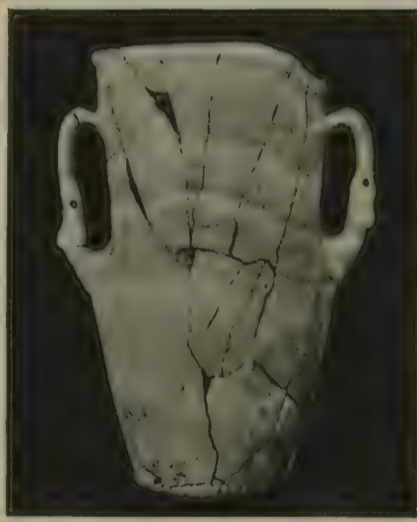
DESCRIPTION BY GORDON LOUD, FIELD DIRECTOR OF THE MEGIDDO EXPEDITION OF THE ORIENTAL  
INSTITUTE OF THE UNIVERSITY OF CHICAGO. PHOTOGRAPHS BY CHARLES H. ALTMAN



RE-STRUNG IN A NECKLACE  
SINCE THEIR RECENT DIS-  
COVERY: CARNELIAN BEADS  
FOUND SCATTERED ABOUT  
THE PALACE TREASURY AT  
MEGIDDO.

*Continued from preceding page.]*  
delicacy as in the lively  
portrayal of motion in  
the animal figures. A fine  
sense of composition is  
evident throughout the  
entire collection. A box  
belonging to a messenger  
sent by Rameses III.  
to foreign lands estab-  
lishes the date of this  
extraordinary group. The  
accompanying photographs  
show the ivories as they  
appear after removal from  
the site, but before under-  
going laboratory treatment  
for repairs and preservation.  
[N.B.—This statement, of  
course, applies to the  
photographs on this page  
and three preceding pages.]

FOUND IN A SUBTERRANEAN TREASURY OF THE PALACE AT MEGIDDO: GOLD  
JEWELLERY THAT HAD BEEN SCATTERED BY EXCITED PLUNDERERS AT ITS  
FINAL DESTRUCTION 3100 YEARS AGO.



FURTHER EXAMPLES OF GOLD JEWELLERY FOUND  
SCATTERED IN THE PALACE TREASURY: RELICS  
TESTIFYING TO THE SPLENDOUR IN WHICH THE  
RULING PRINCES OF MEGIDDO LIVED.



ALABASTER JARS DECORATED IN BLACK AND RED PAINT: VARIOUS EXAMPLES RECONSTRUCTED FROM FRAGMENTS FOUND SCATTERED THROUGHOUT THE PALACE  
TREASURY AT MEGIDDO, HAVING BEEN LEFT BEHIND BY LOOTERS WHEN THE BUILDING WAS FINALLY DESTROYED IN THE THIRTEENTH CENTURY B.C.



**THE TRAMS' "UNDERGROUND" DIVERTED: THE NEW VICTORIA EMBANKMENT SUBWAY OF THE NEW WATERLOO BRIDGE, WHICH, ALTHOUGH UNFINISHED, IS NOW IN REGULAR USE.**

As the new Waterloo Bridge will be a twin-arch structure, it has been necessary to build a new tram subway on the Victoria Embankment, a short distance from the old one. When the bridge is completed, this will come in the centre of the arches. Although the work has not been finished, trams have been using this new subway since September 19, and the old one has been closed while men have been engaged in taking up the tram-lines which led to it. The new

bridge will have two carriage-ways each 27 ft. wide, separated by central refuges; and two footways, each 11 ft. in width. Six lines of vehicular traffic will be accommodated. The estimated expenditure is £670,000. It is anticipated that work on it will begin shortly and that it will be ready by the summer of 1940. The temporary bridge will remain until the new one is in use and then it will be removed—a task which will take nine months.

SPECIALY DRAWN FOR "THE ILLUSTRATED LONDON NEWS," BY LILI RÉTHI.

# BOOKS OF THE DAY.

WHEN I received for review the other day a copy of the Bible, I was for the moment a little staggered. Apart from considerations of my unworthiness, I felt that some difficulty might arise from that old trouble—limits of space. The next instant, of course, I realised that I was not required to pronounce judgment on the Book of Books itself, but only on a new form of presenting it to the public. The question is how far the Scriptures possess an appeal—apart from their religious authority—to the general reader of to-day.

The volume which caused me that momentary qualm bears the following superscription—"THE BIBLE." Designed to be Read as Literature. Edited and Arranged by Ernest Sutherland Bates (William Heinemann, Ltd.; 10s. 6d.). There are no illustrations, except two end-paper maps in colour—one of Syria and Palestine, showing the wanderings of the Tribes of Israel; the other of the Mediterranean and its encircling lands, showing St. Paul's missionary journeys and voyage to Rome. The paper and printing of the book are excellent, while the variation of type (e.g., italic for poetry), paragraphing, spacing, sub-headings, and ample margins combine to increase the reader's comfort. Chapters and verses are not numbered, and there are no footnotes or cross-references. Each book or section is prefaced by a short historical and explanatory note, and there is a fuller note on translations and dating, with the dates of the various Books appended in tabular form. The binding is in plain dark-red cloth with gold lettering. Altogether a comely and dignified volume, marked by reverential care in details of production. Compression into a single cover, without using ultra-thin paper or small type, naturally tends towards the ponderous; yet separation of the Old and New Testaments would have meant two very unequal volumes.

So much for externals. More important is the treatment of the text, with certain abridgments and omissions. The gist of the scheme is contained in the editor's remark that "For literary appreciation one requires not the whole Bible, but a coherent arrangement of the greater part." Explaining the procedure more in detail, he says: "To afford a consecutive narrative from the creation to the exile, supplementing this by a selection from the Apocryphal I. Maccabees . . . to complete the story down to the times of Jesus; to emphasize the greatest of the Prophets and minimize the others; to rearrange the drama, poetry, and fiction, adding the world-famous tales of Judith, Tobit, and Susanna and the Elders, with selections from Ecclesiasticus and the Wisdom of Solomon; to give the basic biography of Jesus found in the Gospel according to Mark, the earliest and most authoritative, supplemented by those incidents and teachings not found in Mark but in the other Gospels; to restrict the utterances of Paul to those only that have immortal value, and to omit entirely the unimportant pseudonymous epistles; and, so far as sequence of contents permits, to print all the works in the order of their composition: these liberties are necessary if one seeks to put out a Bible that can be read as literature." The Authorised Version is used, except in Job, Ecclesiastes, Proverbs, and the Song of Songs, where "the Revised Version is admittedly far superior."

Having no pretensions to Biblical scholarship, I cannot discuss these innovations critically, but I imagine some of them may provoke controversy. The editor of the volume, by the way, does not obtrude his own scholarly qualifications, even so far as to emulate J. K. Stephen's "Bates, B.A."

His preface and notes, however, bear obvious marks of wide historical erudition. They are expressed felicitously and with becoming brevity. Moreover, he casts on the Scriptural scene many interesting side-lights that will be new to the average reader, as when he says of the prophet Micah: "His was probably the first voice in the Western world to announce the dream of universal peace." From certain indications I rather deduce an American element in the editorial work. If that be so, why not say so? It is assuredly nothing to be ashamed of. In so important a subject the public has a right to know "by what authority ye do these things."

Mr. Laurence Binyon supplies an Introduction containing an eloquent tribute to the literary greatness of the English Bible, and an appreciation of the main characteristics in Hebrew poetry. Mr. H. G. Wells, in his recent address to the education section of the British Association, made the astonishing statement concerning Palestine that "nothing began there." (Only Christianity!) Mr. Binyon shows a less prejudiced view of history when he writes:

but not so successful, unluckily. The Shakespeare plays came out, two by two, like the occupants of Noah's Ark, about 1895, while I was at Cambridge, and with great joy I bore back to my rooms at John's each pair as they appeared. In after days, I began to take the Temple Bible likewise, but impecuniosity compelled me to desist, and my set remains incomplete. Nowadays, I still find it more fun to pick them up one or two at a time, second hand, rather than order the whole of the remainder. I all these literary Bibles, what I miss is the much-derided chapter-and-verse system, which to our benighted generation seemed to be an integral feature of the text. Through it also the Bible became an incomparable book of reference. In the new edition, however, there is not even an index.

Probably the Bible is still the world's "best seller" in its ecclesiastical form and its manifold translations. I hope it may acquire the same status in popular reading through this new effort, but I am just a little sceptical.

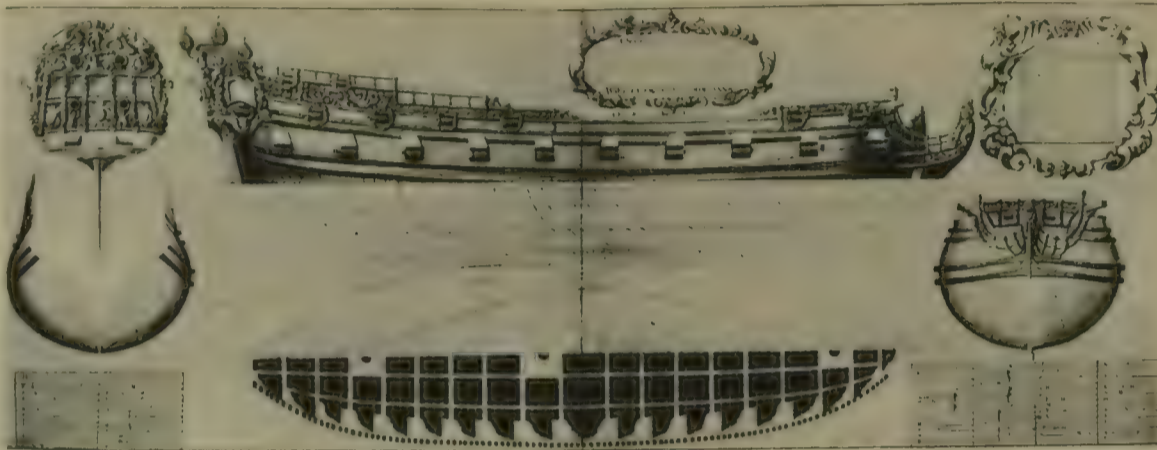
I think it is, perhaps, too much of a jump from the old form to the new, and some "half-way house" might have been devised. Yet the younger generation of readers, less familiar with the old black covers and minute print, may take to the secular version with avidity as something fresh in their experience. In my own childhood the Bible was still a household shrine. I can see my silver-haired grandmother seated by the fireside of an evening with the big Book on her lap. I think she acted on the principle that "a chapter a day keeps the Devil away." She was born in 1799, and when she died, aged over ninety, she might well have claimed the phrase applied by Mr. Philip Guedalla to Lord Palmerston—"the last candle of the eighteenth century." Personally, I never felt much necessity, as a boy, to read the Bible, as it was so often read to me from the lectern. Things are otherwise with many young people to-day. They can approach it from a different angle, and I trust they will enjoy it as literature, while incidentally, perhaps, absorbing some of its moral and spiritual lessons.

Readers of the Bible in its new guise, who may be led thereby to delve deeper into Jewish history, will find further light on the prophetic books and their authors in a work of learning more suited to students, lately added to that extensive series, *The History of Civilisation*. This new

volume is "THE PROPHETS AND THE RISE OF JUDAISM." By Adolphe Lods. Professor at the Sorbonne. Translated by S. H. Hooke, Davidson Professor of Old Testament Studies, University of London. With eight Plates and five Text Drawings (Kegan Paul; 25s.). Here again the Wellsian theory that "nothing began" in Palestine receives further refutation. "It may seem a platitude," writes M. Henri Berr in a foreword, "to say that the importance of historical events is not necessarily in proportion to the space which they occupy on the earth's surface. But it is a platitude which is no less true of the small Jewish people than of the equally small Greek people. Hence . . . we have devoted six volumes . . . to the origins of Christianity. . . . The Hebrews 'produced those extraordinary religious phenomena which still exercise a potent influence among us after four thousand years.'"

Indicating the scope and contents of the book, M. Berr says: "Professor Lods has carried the history of Israel, which in his book 'Israel' he has traced up to the middle of the eighth century, from Amos to Judas Maccabeus. . . . Readers will find in the present volume the same qualities

[Continued on page 730.]



A FIFTH RATE OF THE LARGEST DIMENSIONS: ONE OF A SERIES OF DRAUGHTS BEAUTIFULLY EXECUTED IN SEPIA AND INK BY WILLIAM KELTRIDGE.—DATED 1684.

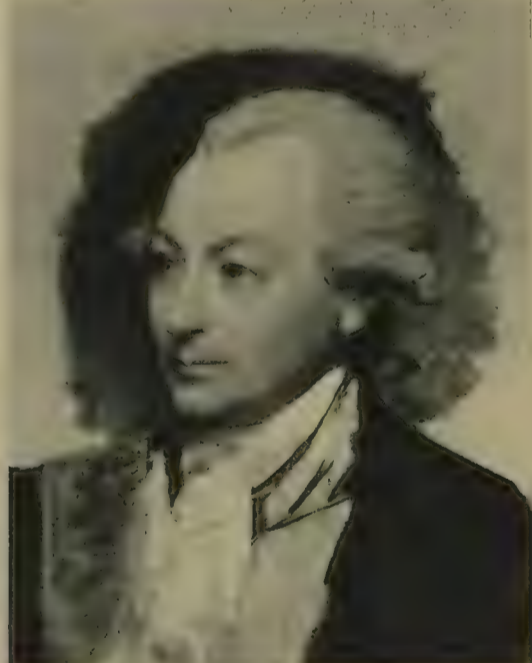
We illustrate here three notable recent acquisitions by the National Maritime Museum at Greenwich. The first is one of a series of beautifully executed scale drawings and specifications of five warships signed William Keltridge and dated 1684. They are in the form of a large oblong folio, which is ornamented with the Lowther arms. The second illustration shows an American ensign of 1812, from a U.S. vessel of 400 tons captured by H.M.S. "Boreas" in that year. It will be observed that the ensign bears only fifteen stars, in contrast to the forty-eight in the modern "Stars and Stripes." The explanation is that in the original flag there were thirteen stars, one for each of the original States. After Vermont, in 1790, and Kentucky, in 1792, had entered the Union, the stars were changed in number to fifteen. The third illustration shows a very effective sketch in oils of Admiral Lord St. Vincent by Gilbert Stuart. The latter was an Anglo-American painter of great talent, who worked much in England. Among his several portraits of George Washington is one that is generally accepted as the *chef d'œuvre* of his American work. The numerous other recent acquisitions by the Maritime Museum include a number of naval documents and manuscripts of moment, old ship models, and personal relics of Nelson.

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AN INTERESTING RELIC OF WAR BETWEEN ENGLAND AND THE UNITED STATES: OLD AMERICAN COLOURS BELONGING TO A U.S. PRIZE CAPTURED BY H.M.S. "BOREAS" IN 1812.

RECENT ACQUISITIONS OF THE NATIONAL MARITIME MUSEUM, GREENWICH: ENGLISH AND AMERICAN HISTORICAL NAVAL RELICS OF MUCH INTEREST.



A NOTABLE NAVAL PORTRAIT: A SKETCH IN OILS OF LORD ST. VINCENT BY GILBERT STUART, THE ANGLO-AMERICAN PAINTER (1754-1828).

"It is not only the coast of Greece and the coast of Italy, it is also the coast of Palestine from which flows that invisible stream which has saturated the consciousness of modern Europe." The fall of the English Bible from its family pedestal, he thinks, is due largely to the unattractive guise in which it has hitherto been printed. "In the present edition," he writes, "it is hoped that these barriers to understanding and enjoyment are as far as possible cleared away, and the Bible 'clothed in a dress through which its beauty may best shine.' Those are the words of Sir Arthur Quiller Couch, to whose three lectures 'On Reading the Bible' the reader is referred."

Both Mr. Binyon and Mr. Bates recall several previous but less drastic attempts to bring the Bible (so to speak) within the orbit of the circulating library, notably "The Modern Reader's Bible," edited by Professor Richard G. Moulton in 1895, and "The Literary Man's Bible," arranged by the late W. L. Courtney, who also, I find, issued "The Bedside Bible" in 1926. No mention is made, apparently, of the Temple Bible, issued by Dent in numerous little green volumes on the lines of the Temple Shakespeare,

# THE AERIAL BOMB AS DESTROYER: DEATH AND DESTRUCTION IN NANKING.



THE BOMBING OF NANKING BY THE JAPANESE—AN OUTRAGE WHICH DREW VIGOROUS PROTESTS FROM THE LEAGUE AND THE BRITISH GOVERNMENT: BOMBS EXPLODING ON HSIKWAN, THE RIVERSIDE QUARTER.



THE EFFECT OF THE JAPANESE BOMBS AT NANKING: BUILDINGS AT A RAILWAY STATION, IN DANGER OF COLLAPSE, AS THOUGH SHAKEN BY AN EARTHQUAKE.



THE INEVITABLE INACCURACY OF AIR BOMBING: THE EFFECT OF A BOMB WHICH WAS AIMED AT THE MINISTRY OF FINANCE, BUT FELL ABOUT 50 YARDS AWAY AND BLEW THREE HOUSES TO PIECES; WITH A PILE OF COFFINS (CENTRE, RIGHT).



HOW THE AIR DANGER WAS IMPRESSED ON NANKING CITIZENS, WHOSE PRECAUTIONS PROVED FAIRLY EFFECTIVE: A BIG MODEL OF AN AIR BOMB IN A PARK.



USED AS A "HEADQUARTERS" BY FOREIGN JOURNALISTS DURING RAIDS ON NANKING, ON ACCOUNT OF THE EXCELLENT VIEW IT AFFORDS: A PHOTOGRAPH TAKEN AT THE AMERICAN EMBASSY, SHOWING BOMBS BURSTING ON HSIKWAN.



ANOTHER EXAMPLE OF INACCURATE JAPANESE BOMBING: CHINESE HOUSES WRECKED BY A 500-LB. BOMB, WHICH FELL FAR FROM ANY TARGETS OF MILITARY SIGNIFICANCE.



ANTI-AIR-RAID PRECAUTIONS AT NANKING: DUG-OUTS CONSTRUCTED IN AN EMBANKMENT AT A RAILWAY STATION, AND TYPICAL OF HUNDREDS OF SHELTERS WHICH LESSENNED CIVILIAN CASUALTIES.

The systematic bombing of Nanking by Japanese aeroplanes began on September 22. Former air raids, on a much smaller scale, had prepared the citizens and taught them lessons as to how to behave in attacks. A large number of shelters, most of them somewhat primitive, had been constructed. In addition, more than three-quarters of Nanking's million inhabitants had been evacuated from the city. It should also be explained that, in some ways, Nanking is not so vulnerable to air attack as other great cities, as there are but few high buildings: the important buildings and Government offices are not grouped together in one district; while

the city is interspersed with wide tracts of fields and open spaces. None the less, some appalling results were achieved by the bombers. A hundred people were killed when a bomb fell on a camp in the raid on September 22; and on September 25 bombs falling in densely populated areas caused another hundred casualties. Many fine buildings were smashed, and craters scarred the city in all directions. It was these operations, with the bombing of Canton, which called forth vigorous protests from the Far Eastern Advisory Committee of the League of Nations, Lord Cranborne expressing himself particularly strongly.

## THE KING AND QUEEN IN YORKSHIRE: AT FACTORY AND HOME IN HULL.



1. THEIR MAJESTIES (RIGHT) VISITING A FACTORY AT HULL—EX-SERVICE MEN LINED UP ON THE LEFT.

2. THE KING AND QUEEN PHOTOGRAPHED AFTER THEIR VISIT TO THE HOME OF THE OLDEST INMATE OF THE NEW HOMES FOR AGED PEOPLE AT HULL.

The King and Queen began their tour of Yorkshire with a visit to Hull on October 19. Among other places visited by their Majesties was Messrs. Reckitts' starch factory (where they are seen in the upper photograph). Here they were received by the chairman, Sir Philip Reckitt, and were conducted through the works. The Queen showed great interest in the nimbleness of the workers. She asked one, Miss Foster, to repeat one of her operations slowly so that she might

follow it. Later their Majesties went to the Homes for Aged People built by the Corporation. The home visited was that of Mrs. Sarah Anne Hunter, aged eighty-seven, the oldest of the tenants. "She was just like an ordinary lady," said Mrs. Hunter, speaking of the Queen's friendly manner. A photograph of the royal visit to York will be found on the opposite page. Other incidents of the royal tour will be dealt with in our next issue.

## THREE ROYAL OCCASIONS—AT YORK, DEVONPORT, AND SWANSEA.



1. THEIR MAJESTIES AT YORK STATION: THE KING TOUCHING THE CITY SWORD TENDERED BY THE LORD MAYOR, WHO LATER OFFERED THE MACE (SEEN ON LEFT).  
2. THE DUCHESS OF GLOUCESTER LAUNCHING THE CRUISER "GLOUCESTER," BY SEVERING A CABLE, AT DEVONPORT DOCKYARD.  
3. THE DUKE OF KENT, AS CHANCELLOR OF THE UNIVERSITY OF WALES, CONFERRING AN HONORARY DEGREE ON THE DUCHESS OF KENT.

At York Station, having travelled from Hull, the King and Queen were greeted by Lord Harewood (Lord Lieutenant of York and the West Riding) and the Princess Royal, who are seen to the right of the Queen in the photograph. The Lord Mayor (Alderman Morris) tendered the City Sword and Mace to the King, who touched and returned them. It was the first visit of a reigning monarch to York for nearly 300 years—since Charles I. stayed there in 1642. Their

Majesties received a great popular welcome, especially at the Mansion House. They visited Messrs. Terry's chocolate works and later left for Harewood House. On the same day (October 19) the Duchess of Gloucester launched the new cruiser "Gloucester" at Devonport, while the Duke and Duchess of Kent visited Wales. At Swansea the Duke was installed as Chancellor of the University of Wales and conferred on the Duchess the honorary degree of Doctor of Music.

# TRAFALGAR DAY EXHIBITS AT GREENWICH.

PHOTOGRAPHS BY COURTESY OF THE NATIONAL MARITIME MUSEUM. (COPYRIGHT RESERVED.)



THE GLANDY FUNERAL PROCESSION OF THE MONARCH LORD NELSON'S HEARSE IN 1806  
passing through TEMPLE BAR and FLEET STREET to ST. PAUL'S CHURCH, LONDON.

INCLUDED IN THE TRAFALGAR DAY EXHIBITION AT THE NATIONAL MARITIME MUSEUM AT GREENWICH: A COLOURED AQUATINT SHOWING NELSON'S FUNERAL CAR PASSING THROUGH TEMPLE BAR TO ST. PAUL'S ON JANUARY 9, 1806.



THIS SHALLOW.

Which brought the Body of the ever to be lamented

LORD NELSON

from Greenwich to Whitehall Stairs, on the 8th of January, 1806, in one of the greatest Aquatic Processions that ever was beheld on the River Thames.

It was one of our hundred years old, and in the same that attended the present Mariner from the Continent, and is always used by the Mariner on reviewing the Fleet. She brought

Lord Nelson's body to Whitehall Stairs, and is designed by Mr. H. MASON, who has also designed the

THE SHALLOW CONVEYING NELSON'S BODY FROM GREENWICH TO WHITEHALL ON THE DAY BEFORE HIS FUNERAL: ANOTHER COLOURED AQUATINT SHOWN IN THE TRAFALGAR DAY EXHIBITION AT THE NATIONAL MARITIME MUSEUM.



ITEMS IN THE EXHIBITION: PEN AND WATER-COLOUR DRAWINGS FROM A BOOK OF DRAWINGS OF BANNERS AND BANNER ROLLS FOR NELSON'S FUNERAL—(ON THE LEFT) A BANNER BORNE BY CAPTAIN HARDY.

For the occasion of Trafalgar Day—October 21—a special Exhibition of great interest was organised in the National Maritime Museum at Greenwich. The exhibits fall into three categories: (1) manuscripts; (2) prints and drawings; and (3) miscellaneous items. Here we reproduce three of the most notable drawings. In the top one, showing Nelson's funeral procession at Temple Bar in Fleet Street, with St. Paul's in the left background, the lettering immediately beneath the drawing reads (from left to right): "Great Banner; Gauntlet and Spurs; Helm and Crest; Target and Sword; the Surcoat; 6 Banner-rolls borne by 6 Lieutenants of the 'Victory'; a Regulator; 2 Officers of the Volunteer Corps; 2 Lieutenants of the 'Victory'; the Car with the Coffin; Pall on which there were 9 Escutcheons; a Conductor; Lieutenant of the 'Victory'." The title to the middle drawing states: "This shallow, which brought the Body of the ever to be lamented Lord Nelson from Greenwich to Whitehall Stairs, on the 8th of January, 1806, in one of the greatest Aquatic Processions that was ever beheld on the River Thames, is upwards of one hundred years old, and is . . . always used by His Majesty on reviewing the Fleets." Among other prints and drawings are "The Death of Nelson," an etching by Samuel Drummond; "The Service in St. Paul's," a water-colour by C. A. Pugin; and an etching by J. S. Cotman of the Nelson Monument for Yarmouth. The manuscripts include Nelson's private weather log-book kept during the blockade of Toulon in 1803, and a copy of his secret memorandum of his plans for Trafalgar, issued to his admirals and captains on October 9, 1805. There are also many interesting letters. The most remarkable is one from Nelson himself to Cornwallis, dated March 19, 1804, and containing the words: "I sincerely hope that the French will soon give us both a meeting the result ought not to be doubted and then from my heart I hope that villain Bonaparte will be upset and that we may have a permanent Peace it is really shocking that one animal should disturb the repose of Europe who I believe wish for Peace."

# TREASURE TROVE IN A STOCKHOLM CELLAR.

Describing the remarkable discovery here illustrated, a Stockholm paper stated recently: "An enormous hoard of old silver, dating from the early eighteenth century, was found a few days ago during excavations in a cellar at Lilla Nygatan No. 5, in Gamla Stan. Some workmen engaged in digging, suddenly found silver coins on their spades. The discovery was made in a corner of the cellar, and further digging disclosed that somebody had hidden there not only silver coins but also dishes, bowls, cups, and many other articles of chased silver. They are wonderfully beautiful things, magnificent pieces made by prominent silversmiths and retaining all their original brightness. The articles found include two beautiful silver spoons, gilt with twisted handles, and a very large silver dish made by Henning Petri i Nyköping during the latter half of the seventeenth century. There is also a silver-gilt *bonbonnière*, made by Hans Klerck in Stockholm about the year 1600. A silver cup bears the name, Ander Wilhelm Matton—1707. There are many other articles, and two large cauldrons filled with treasure have not yet been examined. An old seaman's chest was also discovered."



A RICH HOARD OF SEVENTEENTH- AND EARLY-EIGHTEENTH-CENTURY SILVER FOUND BENEATH A CELLAR FLOOR IN STOCKHOLM: SOME OF THE VESSELS DISCOVERED UNDERGOING A PROCESS OF SCIENTIFIC CLEANING.



MAGNIFICENT PIECES AMONG THE NEWLY DISCOVERED TREASURE: (IN THE CENTRE) A LARGE SILVER DISH, MADE DURING THE LATTER HALF OF THE SEVENTEENTH CENTURY, TWO SILVER-GILT SPOONS, AND VARIOUS VESSELS.



ONE OF TWO LARGE COPPER CAULDRONS FILLED WITH COINS AND SILVER VESSELS: A PART OF THE TREASURE FOUND AT STOCKHOLM, NOT FULLY EXAMINED WHEN THE PHOTOGRAPH WAS TAKEN.



1. "DAMON THINKS OF HIS UNREQUITED LOVE."

3. "DAMON TAKES HIS LIFE."

2. "THYRSIS ASKS DAMON THE CAUSE OF HIS SORROW."

4. "THYRSIS FINDS THE BODY OF DAMON."

## NEWLY-FOUND GIORGIONES FOR THE NATIONAL GALLERY—CUPBOARD, OR MUSICAL INSTRUMENT CASE DECORATIONS.

BY COURTESY OF THE TRUSTEES OF THE NATIONAL GALLERY.

The four beautiful little pictures here illustrated were acquired for the National Gallery recently, with the help of the National Art Collections Fund, and are now on exhibition. They measure  $7\frac{1}{2}$  by 8 in., and evidently formed part of a cupboard, or, perhaps, the case of a musical instrument. They illustrate an eclogue, by Tebaldeo, a contemporary poet, which tells how Damon, a melancholy shepherd, is visited by his friend Thyrsis, who tries to persuade him to abandon his sad and solitary way of life. But Damon refuses to be comforted: he feels that life is not worth living without the love of Amaryllis. He breaks his lute upon a rock and stabs himself to the heart. Soon after, Thyrsis returns and finds the body of his friend crumpled and bloodstained on the earth. The paintings illustrate with extraordinary delicacy the simplicity and pathos of the poem. Each one is a beautiful and original composition

in which figures and landscape are fused into perfect unity. No artist of the time expressed this sense of the sanctity of nature with the same poetic spirit as Giorgione, and it is to him that these pictures must, in all probability, be attributed. They are remarkably close in style to his few authentic works—in particular to the famous "Tempesta," now in the Venice Academy—but they belong to an even earlier phase of his development. Early authorities tell us that Giorgione was employed in painting pieces of furniture soon after leaving Bellini's workshop, and, in fact, the newly-acquired panels show many traces of Bellini's style. They must date from about 1495-7. Considering the extreme rarity of Giorgione's known paintings, the acquisition of four entirely unknown works which are probably from his hand is an event of the greatest importance.—[COPYRIGHTS RESERVED.]

# "The Spring of Flowers": Bloemfontein—a Historic Capital Where South Africa's "Magna Charta" was Finally Approved.

**I**N a spirit of rejoicing, the devout Dutch Voortrekkers who were seeking a new land chose a site for a town on the banks of the Bloem-spruit nearly a century ago. It was later to be Bloemfontein, "The Spring of Flowers," capital of the future Free State. The tradition of independence and individuality which prompted Bloemfontein's foundation has lived and flourished equally well with its early promise as a gardener's Mecca. The modern city has wide parks, chief of which is King's Park, in extent over 300 acres. Besides the bright but ephemeral South African veld flowers, King's Park boasts a garden of 3000 rose-trees and a reserve for a unique collection of wild birds, antelope, and other big and small game living almost in their natural state.



A LILY POND IN KING'S PARK, BLOEMFONTEIN: PART OF THE 300-ACRE GROUNDS THAT CONSTITUTE A GARDENER'S "MECCA."



ONE OF SOUTH AFRICA'S PROVINCIAL CAPITALS AND CHIEF SEAT OF JUSTICE: BLOEMFONTEIN—HOFFMAN SQUARE, WITH THE WAR MEMORIAL.

**O**NE of the provincial capitals of the Union of South Africa, Bloemfontein is the seat of the highest judicial court in the country, and its central position in a country of long journeys is giving it growing importance as the meeting-place of religious, political, and educational conferences. A liberal and progressive native policy has made Bloemfontein a model in urban administration. The natives, chiefly Basutos and Bechuana, have been assisted to lay out and build for themselves under supervision a special suburb. Football grounds, schools and churches have been built by native labour and financed by the Bloemfontein Council. A sense of responsibility is given by representatives of the natives, elected as an advisory board to the City Council.



WITH STREETS WIDE ENOUGH TO TURN A WAGON-TEAM OF SIXTEEN OXEN: BLOEMFONTEIN'S CENTRAL AREA, SHOWING THE HISTORIC RAADZAAL.

**B**LOEMFONTEIN'S historical importance lay in its use as a meeting-place in the days of disturbed relations between Boer and Briton. It was here that President Kruger and Lord Milner held their momentous conference in the anxious period before the outbreak of the disastrous South African War. Years later, in happier circumstances, Bloemfontein was the seat of the great conference which set the final approval on the "Magna Charta" of the Union of South Africa. The old capital of the Orange Free State is much more than a stopping-place on the main railway from the Cape to Johannesburg; it deserves a traveller's attention and a special visit. More information may be had from the South African Travel Bureau in Trafalgar Square, London, W.C.2.



THE GATEWAY TO THE OLD FORT, ERECTED IN 1848 BY MAJOR DOUGLAS WARDEN, ONE OF THE EARLY BUILDERS OF BLOEMFONTEIN.

**I**N the centre is the Raadzaal, an historic building, formerly the House of Assembly of the Orange Free State Republican Government, and, since the Union in 1910, the meeting-place of the Provincial Council. Bloemfontein's spacious air is a characteristic, deriving from early necessity. Like many old South African towns, it was planned with wide streets, for no thoroughfare was good enough if it had not space enough to turn a treb-wagon and a span of sixteen oxen. So brilliant and clear is the night sky at Bloemfontein's 4500-ft. altitude that Harvard and Michigan Universities have observatories there. Twelve miles away is Oren Agricultural College, and a little further Marespoort, the city's beautiful playground on the Modder River.



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and kind to  
your throat"*

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# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



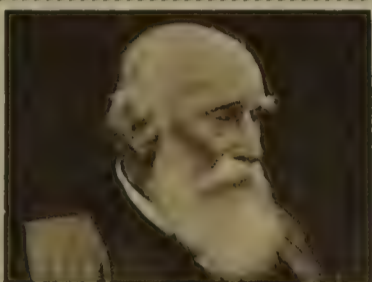
**THE YUGOSLAV PREMIER IN LONDON: DR. STOYADINOVITCH ON HIS WAY TO BUCKINGHAM PALACE.**

Dr. Milan Stoyadinovitch, the Yugoslav Prime Minister and Foreign Minister, arrived in London on October 14 from Paris, where he had had consultations with French statesmen. He visited Mr. Eden on October 14. On October 15 he had lunch with the King and Queen at Buckingham Palace and was received by Mr. Chamberlain at 10, Downing Street.



**MR. GERALD G. PEELE**

Composer of over one hundred songs—including the music for A. E. Housman's "Shropshire Lad"—the best-known being "In Summertime on Bredon." Died October 16; aged sixty. Wrote many settings of folk-songs and pianoforte solos.



**SIR JOHN W. MOORE.**

The eminent Irish physician. Died Oct. 12; aged ninety-two. Made a special study of fevers. President, Royal Academy of Medicine in Ireland, 1918-21. Formerly Professor of the Practice of Medicine, Royal College of Surgeons of Ireland.



**MRS. THOMAS HARDY.**

Widow of Thomas Hardy, the famous novelist. Died October 17. Came of a Dorsetshire family. Her marriage with Hardy took place in 1914. Wrote "The Early Life" and "The Later Years," biographies of her husband.



**DR. L. HADEN GUEST.**

Elected M.P. (Labour) in the by-election at N. Islington on Oct. 13. A Labour gain, the Government majority at the last election having been 3385. A well-known physician and author. M.P. (Labour), North Southwark (1923-27).



**BRIG.-GEN. W. BRAITHWAITE.**

General Staff Officer, New Zealand Military Forces, 1911-14. Died October 15; aged sixty-six. Commanded the 2nd New Zealand Infantry Brigade after the evacuation of Gallipoli, and the Alexandria Brigade in Egypt.



**CANON J. B. HALDANE.**

Precentor of Southwark Cathedral. Appointed Provost of the Cathedral, the first such office to be created in London. This follows the separation of the offices of Dean and Bishop, which were formerly held together.



**MR. JUSTICE SWIFT.**

Died October 19; aged sixty-three. Became a Judge of the King's Bench, 1920. Presided at the trial of the twelve Communists in 1925; the murder trial of San Dwe, the Burmese; and of Seymour, the Oxford murderer.



**MR. BRUCE ISMAY.**

Shipowner and the central figure in a controversy following the "Titanic" disaster. Died October 17; aged seventy-four. Was President of the International Mercantile Marine Co, 1904-13, and at one time Chairman of the Asiatic Steam Navigation Co.



**CAPT. ARTHUR HOPE, M.C., M.P.**

Appointed Treasurer of H.M. Household, in succession to Lieut.-Col. Sir Lambert Ward, who has resigned. M.P. (Unionist) Aston (Birmingham) since 1931. A Lord of the Treasury (unpaid) since 1935. Served in France, 1915-19. Was severely wounded.



**CAPT. CHARLES WATERHOUSE, M.C., M.P.**

Appointed Comptroller of H.M. Household in succession to Sir George Davies, who has resigned. M.P. (Conservative) South Leicester since 1924. Assistant Whip, 1935. Served in the war, 1914-18, with 1st Life Guards.



**THE LATE SIGNOR A. DOSSENA: THE ITALIAN SCULPTOR, FAMOUS FOR WORK IN THE STYLE OF OLD MASTERS, WHO HAS DIED.**

Signor Alceo Dossena, the Italian sculptor, died on October 11; aged sixty. He was also a painter, architect, inventor and chemist, devoting his talents mostly to copying the art of other ages. He produced work in the style of Donatello, Pisano, and other sculptors so competently that his efforts were even mistaken for genuine masterpieces.



**THE DUKE OF WINDSOR (SECOND FROM RIGHT) IN MINER'S KIT AND CRASH-HELMET: H.R.H. AT THE FRIEDRICH HEINRICH MINE, NEAR ESSEN.**

The Duke of Windsor visited Essen on October 15 during the course of his investigation into social and working conditions in Germany, and inspected the Friedrich Heinrich Mine. He put on miner's kit and a crash-helmet and descended the 1460-ft.-deep shaft, which is one of the most modern in Germany. Later he inspected the pit-head baths and miners' dwellings. His Royal Highness's visit to Germany is a private one, as will be his visit to the United States.



**WELCOMED BY LORD SWINTON AT THE AIR MINISTRY: GENERAL MILCH (CENTRE) AND GENERAL-MAJOR ERNST UDET (LEFT) WITH OTHER GERMAN AIR FORCE OFFICERS.**

In return for the hospitality extended early this year by the German Air Force to certain officers of the Royal Air Force, a party of German Air Force officers were invited for a week's visit as guests of the Air Council. The party includes General Milch, the Air Minister, General-Lieutenant Stumpf, and General-Major Ernst Udet. It was arranged that a flying display should be given at Mildenhall for the visitors: this to include a fly-past by a large number of the latest bombers.

## FRANCE'S MOST HALLOWED SHRINE RESTORED: THE CONSECRATION OF RHEIMS CATHEDRAL.



AS IT IS TO-DAY SINCE THE WORK OF RESTORATION WAS PRACTICALLY COMPLETED: RHEIMS CATHEDRAL—THE CROWNING-PLACE OF FRENCH KINGS AND "THE MOST BEAUTIFUL STRUCTURE PRODUCED BY THE MIDDLE AGES."

AS IT APPEARED DURING THE GREAT WAR: THE HISTORIC CATHEDRAL OF RHEIMS—THE "WESTMINSTER ABBEY" OF FRANCE—LARGELY LAID IN RUINS BY INCESSANT BOMBARDMENT OF GERMAN ARTILLERY.



THE INTERIOR OF RHEIMS CATHEDRAL DURING THE CEREMONY OF CONSECRATION: A VIEW SHOWING IN THE BACKGROUND A RECONSTRUCTION OF THE HIGH ALTAR AT THE SPOT WHERE ST. JOAN OF ARC KNELT WITH HER BANNER.

Rheims Cathedral, the noblest of French national monuments, hallowed by memories of St. Joan of Arc and the Coronations of many Kings, was wrecked by German shells during the Great War, and its condition in November 1918 has been called "ghastly beyond description." The French Government, however, undertook the enormous task of restoration, and in 1927 the restored nave was formally handed over to the venerable Archbishop, Cardinal Lugon, who at the beginning of the destruction had returned thither from Paris, as he thought, to die among the ruins. Now, ten years since the reopening of the nave, the



SHOWING (IN CENTRE) CARDINAL SUHARD, ARCHBISHOP OF RHEIMS, WHO WALKED IN PROCESSION THICE ROUND THE CATHEDRAL, SPRINKLING ITS WALLS WITH HOLY WATER, BEFORE ENTERING: CLERGY WHO TOOK PART IN THE CONSECRATION RITES.

remainder of the Cathedral has been restored, and on October 18 it was the scene of picturesque and elaborate rites of consecration. The principal part in the ceremonies was taken by the present Archbishop of Rheims, Cardinal Suhard. Attended by a retinue of bishops, priests, and acolytes, he walked three times round the Cathedral, sprinkling its walls with holy water. He then entered and advanced to the high altar, which he consecrated. Three other altars were consecrated respectively by the Papal Nuncio, the Archbishop of Auch, and the Bishop of Chalons. Pontifical Mass was celebrated by the Bishop of Troyes.

## SCIENCE LOSES A BRILLIANT LEADER: A GREAT EXPERIMENTAL PHYSICIST.



A FAMOUS SCIENTIST WHOSE RESEARCHES IN RADIOACTIVITY HAVE BROUGHT ABOUT A REVOLUTION IN MODERN THOUGHT:  
THE LATE LORD RUTHERFORD, O.M., F.R.S., CAVENDISH PROFESSOR OF EXPERIMENTAL PHYSICS AT CAMBRIDGE.

Lord Rutherford, who died at Cambridge on October 19, aged sixty-six, was born in New Zealand in 1871. In 1894 a scholarship took him from Canterbury College, Christchurch, to Cambridge, and there he began that wonderful series of researches on radioactivity, which have had a revolutionary effect on modern scientific thought. He developed them largely at McGill University, Montreal, where he became Professor of Physics in 1898. Two years later he married Miss Mary Newton, of Christchurch. In 1907 he was appointed to the Langworthy Chair of Physics in Manchester University, and in 1919 he went to Cambridge as

Cavendish Professor of Experimental Physics and Director of the Cavendish Laboratory. There, surrounded by devoted assistants, he carried his investigations still further, working on a study of the atomic nucleus. He was knighted in 1914, and in 1931 was made a baron. In 1925 he received the Order of Merit. He was President of the British Association (1923) and of the Royal Society (1925-1930), and in 1927 became Professor of Natural Philosophy at the Royal Institution. He was loaded with scientific honours, including the Nobel Prize for Chemistry (1908). His genial personality made him universally beloved.

ROYAL OCCASIONS  
AND OTHER ITEMS  
OF INTEREST:  
CURRENT NEWS  
RECORDED BY  
PHOTOGRAPHY.



A LINK WITH THE EARLIEST GENERATIONS OF THE FAMILY OF DE BERMINGHAM, THE FIRST POST-CONQUEST LORDS OF THE MANOR OF BIRMINGHAM: "THE BERMINGHAM HORN"—PRESENTED TO THE CITY.

"The Bermingham Horn" is the horn of an Indian black buck, and is traditionally supposed to have been brought back from the Holy Land by William de Bermingham on his return from the Crusade in the reign of Richard I. It disappeared for a time in the latter part of the eighteenth century, and then reappeared in the hands of a goldsmith who probably enclosed it in its present beautifully ornamented silver and glass casket. In 1912 it was sold at auction and purchased by Lady Edith Drummond, a descendant of its original possessors. It was then bequeathed to Lady Florence Cecil, widow of the late Bishop of Exeter, who has presented it to the City of Birmingham.



QUEEN MARY AT THE ROYAL HOLLOWAY COLLEGE'S GOLDEN JUBILEE CELEBRATIONS: HER MAJESTY, WITH PRINCESS HELENA VICTORIA, PRINCESS ALICE, COUNTESS OF ATHLONE, AND MISS J. R. BACON, THE PRINCIPAL, WALKING IN THE GROUNDS.

On October 12, Queen Mary, accompanied by Princess Helena Victoria, visited the Royal Holloway College at Egham. Her Majesty was received by Princess Alice, Countess of Athlone, who is Chairman of the governing body, the Governors, and the Principal, Miss J. R. Bacon. To commemorate the occasion, her Majesty planted an oak tree in the grounds. The students presented a display of fencing, and a programme of songs was given in the picture gallery.



THE DUKE OF KENT, PATRON OF THE BRITISH HOSPITALS CONTRIBUTORY SCHEMES ASSOCIATION, PRESIDING AT THE OPENING SESSION OF THE GENERAL MEETING: H.R.H. ADDRESSING THE CONFERENCE AT BIRMINGHAM.

On October 14, the Duke of Kent, who is patron of the British Hospitals Contributory Schemes Association, visited Birmingham to preside at the opening session of the annual general meeting. This was held in the Town Hall, and the Lord Mayor, in welcoming the Duke, recalled his previous visits to the City. In his speech his Royal Highness stressed the need for the provision of adequate treatment for those unfortunate enough to be ill. Subsequently, he drove to the Birmingham Hospitals centre at Edgbaston, which is being provided at a cost of £1,000,000. He toured the nurses' home and college of nursing, the main administrative block and the medical school. The building is rapidly nearing completion. Later, at a special congregation, in the University of Birmingham, the Duke received the honorary degree of Doctor of Laws.



THE SITE FOR NUFFIELD COLLEGE, OXFORD: A CANAL-WHARF NEAR NEW ROAD PURCHASED BY LORD NUFFIELD IN 1935.

It was announced recently that Lord Nuffield had given Oxford University £1,000,000 to build a new college designed to link research in social studies with the practical demands of modern life, both in industry and government. In addition, he has presented a site for the college of the value of £100,000. This is a canal-wharf near New Road which he purchased in 1935 so that it could be used for the improvement of Oxford by beautifying the western approach. The Vice-Chancellor has stated that it will be proposed to call the new building Nuffield College.



CAPABLE OF LANDING AGAINST THE WIND AT 23 MILES AN HOUR: THE NEW GERMAN STORCH SLOW-FLYING AEROPLANE, WHICH CAN LAND OR TAKE-OFF WITH THE MINIMUM OF RUNWAY.

During the recent manoeuvres in North Germany, a new slow-flying aeroplane made its appearance. This is known as the "Storch," and it can cruise at any speed between 130 and 30 miles an hour. It requires only 90 yards to take off against the wind, and can be pulled up after landing within 43 yards against the wind. It is claimed that emergency landings with this machine can be made without previous practice.



INSPECTED BY THE DUKE OF KENT DURING HIS VISIT TO BIRMINGHAM: THE NEW BIRMINGHAM HOSPITALS CENTRE, WHICH IS BEING PROVIDED AT A COST OF £1,000,000 AND IS RAPIDLY NEARING COMPLETION.

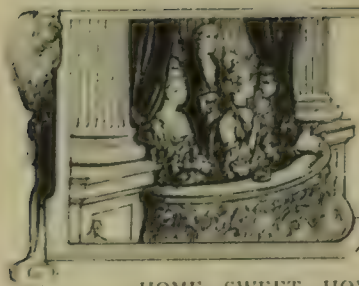
## POMP AND PAGEANTRY DURING CIVIL WAR: GREETING A GERMAN IN SPAIN.



THE GERMAN AMBASSADOR TO NATIONALIST SPAIN WELCOMED: GENERAL FRANCO AND HERR VON STOHRER ON THE BALCONY OF THE TOWN HALL, SALAMANCA.

On the balcony, in this photograph, are General Franco (small figure in centre, with uniform and sash), the German Ambassador on his right (white shirt-front), and Señor Sangroniz, chief of the "Cabineto Diplomatico." The flags on the balcony are, in the centre, the Spanish national flag (red and yellow), the Italian and German flags on either side, and, on the outside, the banners

of the "Requete" (Carlist) organisation, and of the "Phalange" (Fascist) group. The troops in the left foreground are Spanish regular infantry in khaki; those in the right foreground, Moorish infantry in full dress. Further to the right are Moorish cavalry. It is interesting to note the armed "guardia civile" (gendarme) on the roof (left), watching events.



# The World of the Theatre.

By IVOR BROWN.



## HOME SWEET HOME.

THE glory of Great Britain is often said to be her upper middle class, which is celebrated for a gentle, humorous charm, barely distinguishable from glue." Thus Mr. Wolcott Gibbs, the witty dramatic critic of the *New Yorker*, in commenting on the plays of family life introduced to his city from England. It seems an odd statement to me, since I am always being confronted

these parts himself. In any case, they were obviously designed for a special type of talent and personality. The actor was, in a sense, dictating to the dramatist.

But we are moving, under the influence of Miss Braithwaite's genius, rather far from mother and home. Whatever the cause, the point is that vague parents are a fashionable line at the moment. Mr. Noel Howlett's picture of papa in "George and Margaret" is as delightful

in its way as is Miss Joyce Barbour's rich study of the mother. Miss Barbara Everest, in "Time and the Conways," at the Duchess, provides playgoers with another excellent specimen of this order, but in her case Mr. Priestley has given the part subtlety as well as entertainment. Her vagueness is not merely a fluffy aspect of maturing benevolence: it is factious and partisan, as between the claims of the children, and capable of doing considerable damage and injustice. I do not think that Mr. Wolcott Gibbs, if and when he sees "Time and the Conways," will be able to repeat his charge about English domesticity being made, on the stage, to yield an issue of sticky charm comparable to glue. The study of the domestic hearth is quite relentless in its analysis of sisterly and brotherly emotion: the jealousy which

while running the house with inadequate funds and staff. Because she was so long-suffering, everything was pushed on to her, and as a result everything in the house was messy and chaotic. Mr. Lionel Brown's point was that her unselfishness was not a virtue at all. She was simply encouraging selfishness in others. When she struck, the eldest and youngest had to set to and do something. When they made the effort, they found that they could do it really well, and the whole maintenance of the house was tremendously improved. The moral—and I think it is a sound one—is not to make yourself a drudge and a dear for everybody else's advantage: it encourages them to be lazy and brings out the worst in them.

Here, then, was quite a different suggestion of English family life from that of obsequious charm. Another experience of the same kind was gained by a visit to "Youth's the Season . . ." by Miss Mary Manning, which the Dublin Gate Theatre Players introduced in their season at the Westminster. The scene in this case was Dublin, but the people were Anglo-Irish rather than Gaelic-Irish. Miss Manning accepted the tradition of the fluffy-minded mother who goes through life meaning well and muddling all. She left the father off-stage with the hint, or so I took it, that he was a bit of an ogre. (The ogre-father, so immensely successful in the case of "The Barretts of Wimpole Street," has now rather drifted out of theatrical fashion, a fact which may be explained by Sir Cedric Hardwicke's preoccupation with the films.) But Miss Manning certainly did not open the glue-bottle in order to achieve the impression of that gentle and humorous charm expected by the critic of the *New Yorker*. She revealed a son who was lazy, vain, and degenerate, and daughters and their friends who fought and squabbled and were not at all in the milky, mellifluous tradition of



"HIDE AND SEEK," AT THE LONDON HIPPODROME: CICELY COURTNEIDGE, WHO IS MAKING HER FIRST APPEARANCE IN A STAGE PLAY FOR SOME TIME, WITH BOBBY HOWES, AS A MEMBER OF A PIERROT TROUPE.

In "Hide and Seek," Cicely Courtneidge, who has been acting in films for a number of years, makes her return to the legitimate stage. It is a musical comedy in which she figures as a beach entertainer in England, and a successful cabaret star in America; and Bobby Howes as her fellow-pierrot in England, and waiter—and millionaire—in America. The piece is produced by Jack Hulbert.

with plays in which the English domestic interior is presented as a bear-garden with plenty of bark, especially on the part of the young, and not a little bite and scratch. The soul of drama, we are repeatedly told, is conflict. Our dramatists, when they turn their eyes towards home, do not forget it. As for a charm comparable to glue, I should have thought, on my own recent experience, that vinegar would have provided a more accurate simile.

Mr. Gibbs was on safer ground when he alluded to the habit of presenting the parents as inevitably vague, eternally bewildered creatures. There certainly is a current theatrical tendency to present mother as a complete chuckle-head and to make dad the owner of a misty mind. In my contacts with family life I see no reason to suppose that mothers are always of the sweetly silly type and fathers ineffectual, if benevolent, dodderers. This sort of treatment has something to do with the skill of performers in certain sorts of parts. Miss Lilian Braithwaite, for example, has so constantly amused and charmed the public with her brilliant portraits of dear maternity baffled and bewildered by the clattering and squabbling of the young, that any dramatist who knows his own advantage will naturally write such a part in the hope that he may get Miss Braithwaite to play it and so provide as good a guarantee as may be that his play will have a really long run.

An interesting study might be written, incidentally, on the influence of actors on dramatists. If there is on the stage at any time a performer who has a complete hold on certain parts and can always draw the public to come and see him or her in such a rôle, the authors will naturally be eager to have so potent an influence on their side and equip their plays with just the kind of parts which he or she can so profitably adorn. Where dramatists such as Shakespeare or Chehov were writing for a special company, they introduced special rôles for special types. One notices in the middle and end periods of Shakespeare's work, for example, the recurrence of a curt, blunt fellow who speaks common sense with a humorous force and compelling brevity and is yet capable of immense pathos. The Casca, Kent, Enobarbus range of parts are always extremely effective on the stage, and I have heard it suggested that Shakespeare may have played

usually exists in one form or another in a big family is brilliantly shown; so, too, is the restlessness which compulsory proximity, added to life in a dull, unprogressive, uncongenial town, must evoke in vigorous young people.

Another play which I saw recently at the "Q" Theatre, and hope to see later, and a little amended, in the West End—"Square Pegs," by Mr. Lionel Brown—gave another picture of this English middle-class home whose emotions are supposed by our American critic to run as thick as treacle. In this case a provincial doctor, a widower, left his home to the care of three daughters. The eldest was a lazy hypochondriac, the youngest a selfish gadder-about, and the one between an altruistic, good-tempered but incompetent creature who endeavoured to write novels



MARIUS GORING AND LUCIE MANNHEIM IN "THE LAST STRAW": WOLFE GULDEFORD, AFTER FAILING TO SHOOT SONIA DUVEEN, WHO IS IN LOVE WITH HIM, TRIES TO TURN THE GUN UPON HIMSELF, BUT IS PREVENTED.



"THE LAST STRAW," AT THE COMEDY: THE NEURASTHENIC UNDERGRADUATE, WOLFE GULDEFORD (MARIUS GORING), ATTACKED BY ROWDY "HEARTIES," WHO BREAK UP HIS ROOM AND SMASH HIS MOST PRECIOUS TREASURES—SO PRODUCING THE STATE OF MIND WHICH LEADS HIM TO ATTEMPT MURDER.

"The Last Straw" is a highly successful thriller in which madness and attempted murder keep the suspense at a high pitch. While Wolfe Guldeford is being knocked about by one of the undergraduates who have broken into his rooms, Dick Seale (André Morell), Wolfe's rival in love, smashes a vase, a precious heirloom reputed to carry with it "the luck of the Guldefords."

domestic comedy. Indeed, the play had a studio-party which became a brawl and a drawing-room which became a mortuary. So much for the quiet Irish, as for the tranquil English, home.

The dramatists of our time are certainly endeavouring to make home-life on the stage more realistic than it used to be. We see far less of the grandiose establishment with its faultless footmen, views of the sunlit lawn, flannelled youth coming in from tennis to cocktails, and its general assumption that money is always boundless as skies are always cloudless. We have come back to genuine rooms in which genuine families, rather cramped and hard-up, as most families are, rub shoulders and see too much of each other, and say and do in haste what they repent of at leisure. In short, the British dramatist, as a rule, is pulling back the curtains of a veritable house and showing us an actual room—a room and not a glue-factory.

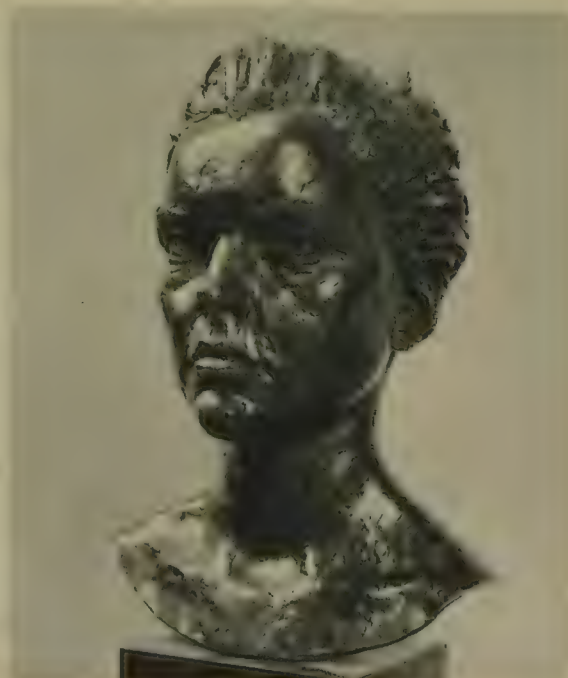
## NEW EPSTEINS: PORTRAITS IN BRONZE NOW ON EXHIBITION IN LONDON.



"PROFESSOR FRANZ BOAS."



"MORNA."



"SALLY RYAN."



"ROSEMARY."



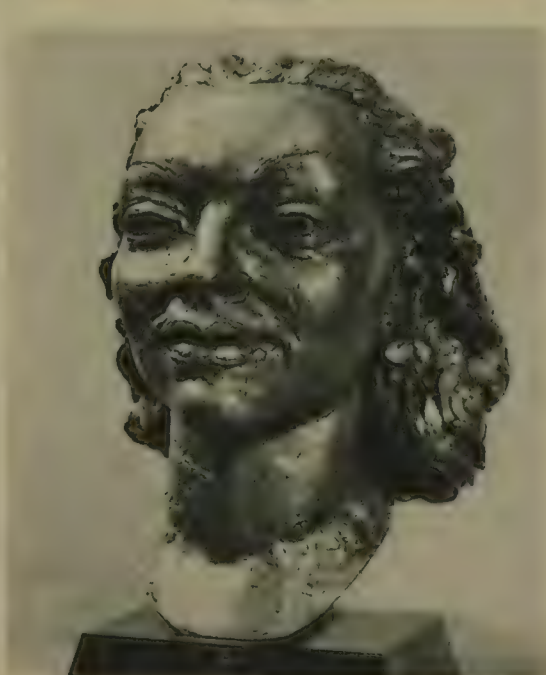
"KATHLEEN."



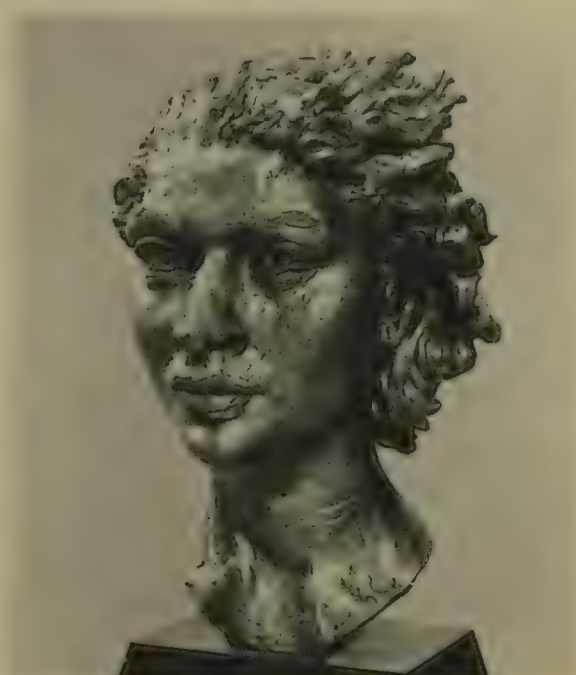
"J. B. PRIESTLEY."



"RITA."



"NERENSKA."



"ELSA."

The exhibition of a new carving, "Consummatum Est," and other recent sculpture by Jacob Epstein, is due to open in the Leicester Galleries to-day, Saturday, October 23, and is certain, of course, to arouse both great interest and considerable controversy, more especially in the case of the "Consummatum Est," which is in Derbyshire alabaster, over life-size. The exhibition as a whole comprises eighteen subjects, chiefly portraits in bronze of well-known people or models. Apart from the portrait-bronzes here reproduced are busts of Mr. Ramsay MacDonald; Sir Alec

Martin, of Christie's, a Trustee of the Wallace Collection, Governor and Guardian of the National Gallery of Ireland, Dublin, and Honorary Secretary of the National Art-Collections Fund; and Sir Frank Fletcher, Headmaster of Marlborough, 1903-11, and of Charterhouse, 1911-35. It may be added that Sally Ryan is an American sculptor who had a show in this country a while ago; and that Dr. Franz Boas was Professor of Anthropology, Columbia University, 1899-1936. He has written much on his subject, and published a "Handbook of American-Indian Languages."

# NORTH-WEST FRONTIER ACTIVITIES OF THE R.A.F.: TRANSPORT WORK.



SHOWING THE POINT (MARKED X) AT WHICH A LARGE CONVOY WAS HELD UP EARLY THIS YEAR, WITH HEAVY CASUALTIES: AN AERIAL PHOTOGRAPH OF THE SHAHUR TANGI, THROUGH WHICH THE MANZAI-WANA ROAD PASSES.



PROTECTED BY A GUARD-HOUSE MANNED BY INDIAN TROOPS: A "BOMBER-TRANSPORT" MACHINE PICKETED OUT FOR THE NIGHT AT WANA—A FEATURE OF R.A.F. ACTIVITY ON THE NORTH-WEST FRONTIER.



SOLVING TRANSPORT DIFFICULTIES IN RUGGED AND HOSTILE COUNTRY: STORES LOADED IN AN AEROPLANE FOR DISPATCH TO WANA.



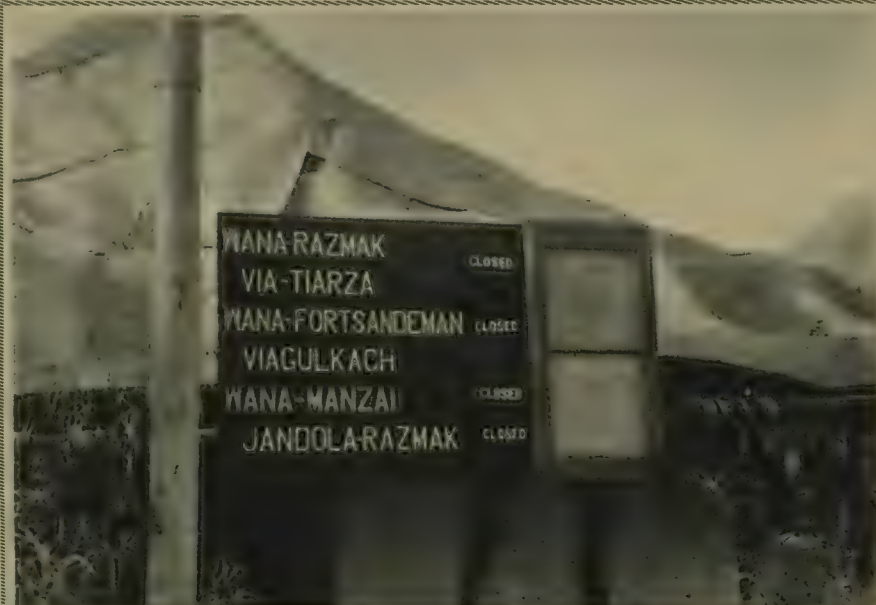
OF THE GREATEST ASSISTANCE IN REDUCING THE QUANTITY OF MEDICAL STORES REQUIRED BY AN ADVANCED COLUMN: STRETCHER CASES BEING EVACUATED BY AIR DURING THE FRONTIER "WAR."



TRANSPORTING AMMUNITION BY AIR TO OUTLYING POSTS: THE INTERIOR OF A TROOP-CARRYING AEROPLANE LOADED WITH CASES.



TROOP MOVEMENTS BY AIR ON THE NORTH-WEST FRONTIER: PUNJABI SEPOYS LINED UP BEFORE ENTERING AN AEROPLANE WHICH TRANSPORTED THEM TO WANA—EACH MAN AND HIS KIT HAVING BEEN CAREFULLY WEIGHED BEFOREHAND.



EMPHASISING THE UTILITY OF AIRCRAFT WHEN THE FRONTIER "WAR" WAS AT ITS HEIGHT: THE STATE OF THE ROADS IN WAZIRISTAN INDICATED BY A NOTICE-BOARD OUTSIDE BRIGADE HEADQUARTERS AT WANA.

The plight of Brig.-Gen. A. C. Lewin and his wife, marooned in an almost inaccessible swamp in the Anglo-Egyptian Sudan while on a flight from Khartum, was alleviated by supplies of food dropped to them by parachute. The R.A.F. also organised the successful search-party by dropping messages and guided them by the same means. A message from the stranded flyers was suspended between two poles and this was successfully picked up by an R.A.F. plane. All this has attracted attention once more to an important side of the R.A.F.'s activities on the North-West Frontier. On the facing page we illustrate how provisions and ammunition are dropped by parachute to outlying posts where normal transport methods would entail delay and the risk of ambush. That this danger is very real is made clear by the aerial

photograph of Shahur Tangi, where, in April, a large convoy was held up, and the leading lorry-drivers were shot, while their vehicles slewed across the road. There was no room to turn the other lorries round and thirty-four officers and men were killed and forty-eight wounded during the ambush and the subsequent rescue operations. A flight of four aircraft belonging to No. 70 (Bomber Transport) Squadron flew from Hinaidi, Iraq, to Risalpur at the end of May to assist in the Waziristan operations. They returned in the middle of September, but, during the time that they were based on Risalpur, they were occupied in flying stores, personnel and ammunition to wherever they were required and, on their return flights, evacuated the sick and wounded, thus avoiding the long and distressing journey over rugged country.

## THE R.A.F. AS R.A.S.C. AND R.A.O.C. OF THE AIR: SUPPLIES DROPPED.

FROM THE WATER-COLOUR BY LIEUT.-COL. W. CONDON.



PARACHUTING FOOD, AMMUNITION AND OTHER NECESSARIES TO TROOPS AT AN OUTLYING POST IN WAZIRISTAN: A FEATURE OF THE NORTH-WEST FRONTIER "MOPPING-UP" OPERATIONS.

The North-West Frontier fighting has entered a new phase with the formation of gangs of bandits, drawn from the Tori Khels, Mahsuds, and Bhitannis, who may be influenced by the Faqir of Ipi. The British and Indian troops are, therefore, now engaged in "mopping-up" operations on a large scale. One of the chief difficulties confronting expeditions into similar types of country has always been to keep themselves supplied with the primary needs of food, ammunition, clothing, and medical necessities. Aeroplanes are being used to overcome this problem

in North Waziristan, and our drawing shows a camp in a barren and inhospitable area with supplies being dropped by parachute—supplies, that is, other than grain and fodder, which are dropped "free." Besides the pack-mules and the loading party, a protective detachment of Sikhs is visible in the foreground keeping a sharp look-out for snipers. The piquets crowning the heights overlooking the camp itself are also noteworthy. Such piquets as these have been the scene of savage attacks by tribesmen on many occasions during the past few months.

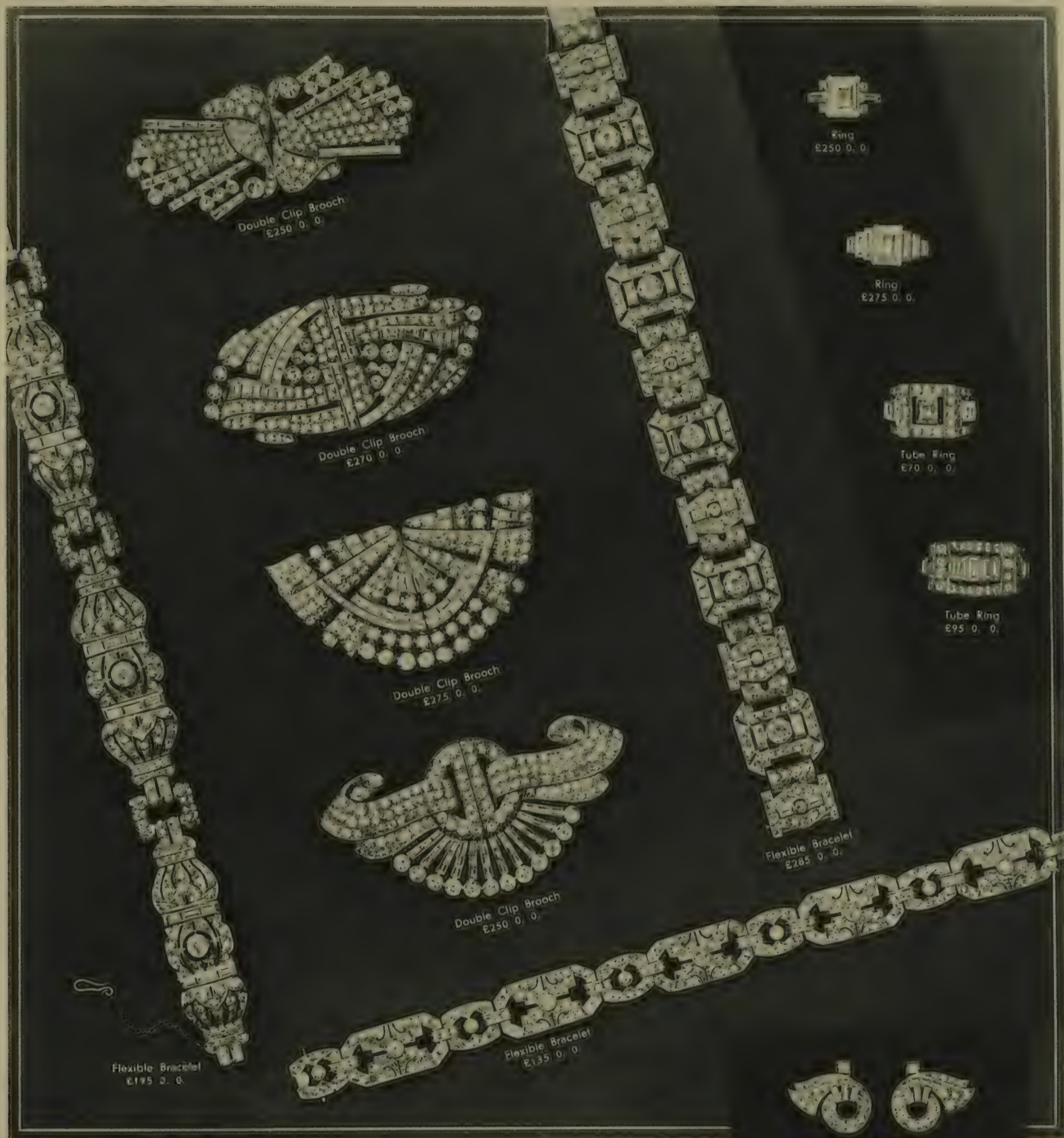
## A NEWLY ANNOUNCED DISCOVERY: ETRUSCAN ART IN ITS FINEST FORM.



A COLOSSAL WAR-GOD STATUE, "THE MOST IMPOSING CONCEPTION OF SUCH A DEITY" EXTANT FROM ANTIQUITY: A REVELATION OF ETRURIA'S GENIUS IN TERRACOTTA SCULPTURE AT THE HEIGHT OF HER POWER ABOUT 500 B.C.

In a recent publication by the Metropolitan Museum of Art, New York, entitled "Etruscan Terracotta Warriors," an illustrated account is given for the first time of this magnificent terracotta statue, considered the finest extant example of Etruscan art. With other Etruscan sculptures in the Museum, it was acquired, in fragmentary form, in Paris. It stands 8 ft. high and has polychrome decoration. The weapon originally held in the right hand was probably a sword, and the left arm bore a shield. "The statue," we read, "is as great an achievement from the technical point of view as from the artistic. The evidence shows that it was built from the bottom up; . . . that it weighed nearly half a ton; and that this enormous figure was fired all in one piece. No modern potter has dared to attempt such a feat. . . . Since the statue is not frontal,

it was hardly a cult image; more probably a votive offering, like the Apollo of Veii. The shrine in which it stood was presumably dedicated to Mars . . . or possibly Zeus Areios. . . . In either case, we have here a god of war—and undoubtedly the most imposing conception of such a deity which has survived from antiquity. . . . We learn from Pliny that an Etruscan sculptor named Vulca was summoned by Tarquinius Priscus from Veii to Rome, where he made a statue of Jupiter for the temple on the Capitol (509 B.C.). . . . The extent to which the art of sculpture—in terracotta and bronze—was practised in Etruria can be gauged from the fact that Rome was accused of having taken the city of Volturni for the sake of its two thousand statues." Further pictures of these discoveries will be given in a later issue.



# Diamonds for Madame

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## A PAGE FOR COLLECTORS.

### A RECENT GIFT TO THE NATION.

By FRANK DAVIS.

One can't lay down dogmatic rules in matters of taste, but I would like to compare this fine piece with another, also fine, which does not belong to Mr. Browett's splendid gift, but has been purchased by the Museum with the aid of the National Art-Collections Fund (Fig. 3). It is a most interesting object, for walnut tables large enough for use as dining-tables are exceedingly rare, partly because it was not easy to find logs wide enough for cutting into boards of sufficient length. It is octagonal and has faded to a pale golden brown, and has something of a history attached to it. From early in the nineteenth century it seems to have been used at Great Barton Hall, Suffolk, as a school-room table by the four sons of Sir Henry Bunbury, Under-Secretary of State for War (1809-16), who was the son of the caricaturist, Henry William Bunbury.

Where I, greatly daring, venture to differ from the opinion expressed in the official notice about it is in the use of the phrase "remarkably distinguished in design." To me it is a first-class practical design which has taken the wrong turning, because the cabriole legs don't seem to "belong." (They are, of course, original—I mean the top seems stuck on to the legs—it doesn't grow out of them.) If ever a delightful, sensible shape demanded straight legs it is this table-top—but the fashion under Queen Anne said "No! Cabriole!"; and the designer was not a big enough man to anticipate a style of fifty or sixty years later. Indeed, who is? I can only think of one example, and that is a grander affair than a modest table. If you go to the Octagon Court after enjoying the Browett pieces, you will see one of the noblest panelled rooms in the world, almost certainly designed by Inigo Jones in 1615, at a time when all panelling was composed of small square sections. This is the Haynes Grange room, and in it the great architect at this early date has used large pine panels fifty years before anyone else dared to think of such a thing.

Look at Fig. 2 again, and notice how the structure grows upwards from the feet in gently flowing lines, at first curved, then straight, but logical, smooth and easy, for all their recessions. With Fig. 3 the eye begins an equally pleasant journey, but comes to a dead stop above the knees of the legs—it has to adjust itself to an entirely different conception; in short, the maker could not manage an easy transition from curves to straight lines. I can do no more than mention some of the other Browett pieces, chief among them a lovely

"ladder-back" chair, on slender cabriole legs, with the pierced rails delicately carved in a honeysuckle pattern (one of the first of late eighteenth-century designs), and a serpentine mahogany chest of drawers, with the



2. THOUGHT BY MANY TO BE THE FINEST OF THE THIRTY PIECES OF FURNITURE PRESENTED TO THE VICTORIA AND ALBERT MUSEUM BY MR. E. M. BROWETT IN MEMORY OF HIS WIFE: AN ENGLISH CARVED WALNUT CHEST OF DRAWERS ON A STAND; THE FEET-FURNISHED WITH IVORY CLAWS (c. 1715).

Photographs Reproduced by Courtesy of the Victoria and Albert Museum.

upper drawer fitted with mirror, numerous boxes—enough to satisfy the vanity of any woman and most men. There is also a satinwood cheval-glass painted with cherubs and flower garlands—such useful things only came in towards the end of the century. Other notable pieces are a mahogany tall-boy with lattice and fretwork embellishments, which is as fine an example of its kind as one could wish—odd that

tall-boys were comparatively rare in this country, and far more numerous in America—and a sideboard, also of mahogany, from the last decade of the century.

Outside the usual run of English furniture is the graceful card-table of Fig. 1, in laburnum wood, a continuation into the early years of the eighteenth century of the Stuart tradition of parquetry. Also included in this splendid gift are a few pieces of glass and pottery, the rarest of which is a plate of so-called "Medici porcelain" which was made in Florence about 1580.

A SINGULARLY beautiful collection of English furniture has been presented to the Victoria and Albert Museum by Mr. E. M. Browett, of Edgbaston, in memory of his late wife. This has been grouped together not far from the principal entrance, and will presumably remain isolated from the remainder of the exhibits for some weeks. However cleverly arranged a huge assembly of furniture may be—and the woodwork department has been diabolically clever in this respect—there is always the danger of failing to see more than one-tenth of



1. DISTINCTLY UNUSUAL, WITH ITS PARQUETRY OF LABURNUM: A GRACEFUL ENGLISH CARD-TABLE (c. 1715).

what is worth seeing—one just goes on and on, and up and up, exploring every avenue, etc., till one's head is in a whirl. The present special exhibit provides an excellent opportunity for those who normally find it difficult not to yield to the temptation of seeing too much in a short time. It also has other and greater virtues, chief of which is the extraordinary quality of the various pieces of which it is composed—a quality not merely of workmanship, but of easy, graceful, dignified form, which is, after all, as important as craftsmanship.

One cannot illustrate more than a piece or two, so here is what the majority of people appear to consider the finest (Fig. 2), the chest of drawers on stand of the familiar type, but with a refinement of detail that must be seen at close quarters to be fully appreciated. Colour and condition leave nothing to be desired: all four legs are beautifully carved—shell pattern on the knees and ball-and-claw feet with that final extravagant touch of ivory claws. There is also delicate carving at the two corners of the stand; but what is most striking is the use of fluted Corinthian columns at the two corners of the upper stage. I'm not sure one or two austere and hyper-sensitive souls will not argue that, in a piece of this character, in which almost everything depends upon the proportions of the various parts, plus the pattern of the walnut veneer—what is known as the "figure"—the use of so rich an embellishment as a Corinthian capital is too daring an experiment—that it is not quite in keeping with the well-groomed beauty of the remainder of the piece. I think the maker, whoever he was—and what a craftsman!—knew the danger perfectly well, and got away with it; and that he deliberately used this type of capital because he wanted something intricate to draw attention to the rest of his work. A lesser man would have overdone the carving and produced something gross and incongruous.



3. EXTREMELY RARE OWING TO THE DIFFICULTY EXPERIENCED IN OBTAINING LOGS OF SUFFICIENT WIDTH TO ALLOW OF CUTTING INTO BOARDS TO FORM THE TOP: A LARGE WALNUT OCTAGONAL TABLE PURCHASED BY THE VICTORIA AND ALBERT MUSEUM WITH THE AID OF THE NATIONAL ART COLLECTIONS FUND.

# This England . . .



*Salisbury Plain, in the hollow, Longstock*

WHEN we hear men that are wise in these matters speak of the rotation of crops, we may not know exactly what this is, but we realize that it is some kind of plan for keeping the land in good heart. (And with it goes another four-year cycle—crop, stock, manure, soil—that we, too, may be kept in good heart.) Slow, but no true maturity was ever attained without a “fullness of time.” So when men, in the making of things, do borrow (as their fathers taught) some of nature’s own unhurried ways, the outcome is an enrichment of us all. An everyday example? . . . the ancient craft of the brew-house and its mellow heir, your Worthington.



## THE PLAYHOUSES.

### "HIDE AND SEEK," AT THE HIPPODROME.

A MUSICAL COMEDY with an "idea" in it is so unusual that it is likely to be overpraised. However, it may be said that Mr. Walter Hackett himself would not disown this plot. It is, indeed, with its "flash-backs," very much up his street. We see, for example, Miss Cicely Courtneidge and Mr. Bobby Howes as a pair of struggling concert-party artistes. The thunder of the trams on the Esplanade kills their best numbers. The rain lashes down, leaving Mr. Howes with no audience and only one ambition: to build himself a pavilion with a roof! While counting over the few pennies they have taken for their performance, he discovers in his old overcoat, the property of his father, an unposted letter. This gives us an excuse for a "flash-back" to the 1890's, with Miss Courtneidge as a gorgeously peroxidized barmaid of the period. Mr. Howes, now playing his own father, backs a winning outsider, and, the bookie going broke, receives as payment shares in a new, and despised, "Horseless Carriage" company. There is some sort of plot that concerns itself with the efforts of the son of the original "bookie" to recover the now valuable shares, but this matters little, save that it does give the authors an excuse to show us Miss Cicely Courtneidge and Mr. Bobby Howes in the Wild and Woolly West of 1890, when men were men, and women, presumably, "tough babies." There is a delightful finale. One sees Mr. Howes achieving his life's ambition—A Pavilion with a Roof. Incidentally, in this scene we get the composer's best number—"Time Marches On." Earlier he catches the 1890 period so cleverly that one wonders whether he owes more to his memory than his imagination. Miss Cicely Courtneidge, who has been too long absent from the stage, proves that her true *métier* is not the films, but the theatre. Her impersonation of a barmaid of the 'Nineties is a joy. Perhaps Mr. Bobby Howes has too little to do, but with Miss Courtneidge, Miss Sheelagh Young, Miss Patricia Burke, Mr. David Burns, and a very attractive chorus in the cast, one can't have everything.

### "BLONDIE WHITE," AT THE GLOBE.

All one sees of Blondie White is her feet, as she is carried out head first. One gathers, however, that her virtue is of the kind that leaves her parents less "easy" than it does herself. The hero is Mr. Basil Sydney, who, tired of being sneered at as a writer of detective fiction, matches his wits against Scotland Yard. He takes up a case that has baffled the Force, and boasts that he will write a serial that will always leave them one day behind. It would be unfair to explain precisely how he manages this. Enough that the play holds one's attention all the time. Regrettably, maybe, the authors spent more time breathing life into their minor characters than into those parts very

efficiently played by Mr. Basil Sydney, Mr. Basil Radford, and Miss Joan Marion. In tiny rôles, Miss Elliot Mason, Mr. Ernest Jay, Mr. Oliver Johnston, and Miss Caroline Bayly rather ran away with the play.

## BOOKS OF THE DAY.

(Continued from page 712.)

which made the first so valuable. There is here the same ample scholarship. . . . Palestine is the meeting-place of nations. On this stage was unrolled the destiny of a little country, the battlefield and the prey of its powerful neighbours. . . . The prophets were opposed to the monarchy and to civil organisation. . . . Thus there arose the ideal of a city of priests, of a theocratic State. Elsewhere the King was the god, here God was King."

A modern effort to bring the vision of a heavenly kingdom on earth within the realm of practical politics, developed by an idealist of high distinction, reaches its conclusion in "CIVITAS DEI." By Lionel Curtis. Vol. 3 (Macmillan; 5s.). For the benefit of readers who may have missed the preceding volumes, I think the author might have prefaced this one with a few words recapitulating their general scope, and pointing out connecting links. As it is, such readers have little to go upon except some extracts from former Press notices. Mr. Curtis writes: "Of the first volume of *Civitas Dei* a friendly reviewer remarked that the task essayed was 'really no less than that of defining the *summum bonum*, the end and purpose of human existence, and of stating the process by which it may be achieved.' Other reviewers described the book as 'ambitious,' a word which suggests that so great a scheme should only be handled by minds of the highest order. To this my answer must be that the question is one which stands to be answered by every rational man for himself. Failure to consider and answer it explains why so much discussion of world affairs leads to so little result. . . . What is the practical use of discussing the state of the world as a whole unless there is some agreement as to what the purpose of life on this earth should be?"

Mr. Curtis looks to the self-governing commonwealths to bring about eventually an international commonwealth. Summing up his conclusions, he declares: "When Jesus called upon men to create the Kingdom of God he was, I submit, calling upon them to create such a system. It was left for men to think and work out for themselves what that system would be. I have tried in these pages to think out for myself what a working system of human society would be, if framed to realise the principle of the infinite duty of each to all, and also what practical steps we can take to create such a system. . . . A system like this must in the long run mean the organisation of all human society in one commonwealth." In his final words Mr. Curtis adds the interesting fact that, although his

hopes of a world commonwealth rest rather on the Protestant Churches, yet "the train of thought that runs through this book was first set in motion years ago by the words of a Catholic poet." He then quotes those magical lines in which Francis Thompson perceived—

... the traffic of Jacob's ladder  
Pitched betwixt Heaven and Charing Cross.

Somewhat akin to the above-mentioned book in its general idea, but treated from a more clerical standpoint, is "THE BELOVED COMMUNITY." By Roger Lloyd, Canon of Winchester (Nisbet; 7s. 6d.). Canon Lloyd denounces "totalitarian slavery" and asserts that "the devil of the modern authoritarian state . . . has to be cast out of the body politic of humanity." He stands for spiritual and intellectual freedom as against the tyranny of dictatorship. "The Bible," he writes, "has more light to shed on the problem we are considering than has any other book in the world." He criticises the modern Humanists, especially Mr. H. G. Wells and Mr. Gerald Heard. Like Mr. Curtis, Canon Lloyd thinks that the ideal community must have small beginnings and gradually develop on a larger scale, I am not sure whether the Canon is intentionally or unconsciously humorous when he writes: "It is, for example, extraordinarily difficult to love the League of Nations: it is too big."

Now, as touching certain other scriptures, of a like kind to these, I fear that they can now only be recorded in the book of the chronicles of Also-ran the Scribe! To put the matter less flippantly, I must touch but lightly upon three other notable works of Biblical interest. One, entitled "REVELATION" (Faber; 7s. 6d.), is a symposium by a group of eminent theologians of various countries, including the Archbishop of York, relating to the subjects of the international conferences held this year at Edinburgh and Oxford. The book is edited by Professor John Baillie and the Rev. Hugh Martin, and has an Introduction by Mr. T. S. Eliot, who, like Canon Lloyd, criticises Mr. Wells and Mr. Gerald Heard, besides Mr. Bernard Shaw and Mr. Aldous Huxley. The Socialist view of Christianity is persuasively elaborated in another group volume, the work of nine distinguished Canadian professors, lecturers and ministers, entitled "TOWARDS THE CHRISTIAN REVOLUTION" (Gollancz; 6s.). This book is put forward as "a statement of faith and a tract for the times." It will stimulate thought.

Finally we go back to early Christian days, when the Church had first risen through persecution to power, in "PILGRIMS WERE THEY ALL." Studies of Religious Adventure in the Fourth Century of our Era. By Dorothy Brooke (Faber; 12s. 6d.). Lady Brooke, who is also the author of "Private Letters, Pagan and Christian," here again evokes from learned works of antiquity a lively picture of the past.

C. E. B.

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## NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E. F.R.G.S.

### AUTUMN ON THE SWISS LAKES.

SWITZERLAND is fortunate in possessing holiday centres for every season of the year, so that whenever you take a holiday you can always be sure of finding some delightful Swiss resort in which to spend it. Just now you have the choice of several such on the shores of one or other of the charming Swiss lakes. In Central Switzerland, in a sunny, sheltered position facing south and south-west, on Lake Lucerne, and almost at the foot of the Rigi, which shuts off cold northerly winds, are two very attractive little places, Weggis and Vitznau; both have a lovely view across the lake of the massive Bürgenstock. Fine walks and motor-drives can be had from Weggis, which also is the starting-point of the ascent of the Rigi on foot, and Vitznau, apart from its funicular to the Rigi, is one of the most central of spots for lake excursions. Then Lucerne is very pleasant in the autumn, for you have a very wide range of trips by land or water, wonderful views from its famous old lake front—Pilatus is near by—and so much of great historic interest to explore, with its extremely picturesque old bridges, its massive town walls and their commanding towers. A very modern note is struck with the Casino, and the fine facilities generally for sport and amusement.

That splendid stretch of shore on the Lake of Geneva, which extends from Territet-Clarens to Montreux, has been rightly termed the Swiss Riviera, for it has a situation so sheltered by the great mountains which tower behind it, and so sunny, that summer lingers on into autumn, and no Mediterranean view can excel that wondrous one across the still, blue waters of the lake to the jagged crest of the Dents du Midi, rising stark into the sky from the slopes of virgin snow. Sunlit lakeside promenades, glorious woods, taking on their rich autumn tints, and walks that wind around fascinating little château-crowned hills—these are among the allurements Montreux has to offer; others are a well-appointed Casino, with concerts daily, golf and tennis, one of Switzerland's largest and finest hotels, the Montreux Palace, with lovely gardens leading down to the lake, a funicular service to pretty Glion, perched on a hill-top; higher still to Caux, and on above that to Jaman, and the



TYPICAL OF THE SCENERY AND WEATHER EXPERIENCED AT SWISS RESORTS IN AUTUMN: A DELIGHTFUL PROMENADE ALONG THE SUN-KISSED SHORE OF THE LAKE OF GENEVA, AT MONTREUX.—[Photograph by Tornow Studios.]

great ridge of the Rochers-de-Naye, from which view-point the panorama of Geneva's lake is one that is unsurpassed. By rail or by road one can visit places of such interest as Gruyère, the Pleiades, Mont Pélerin, Les Avants, Château-d'Oex, Villars, Zermatt, and the Gornergrat; and, by lake steamer, Vevey, Geneva, and Lausanne.

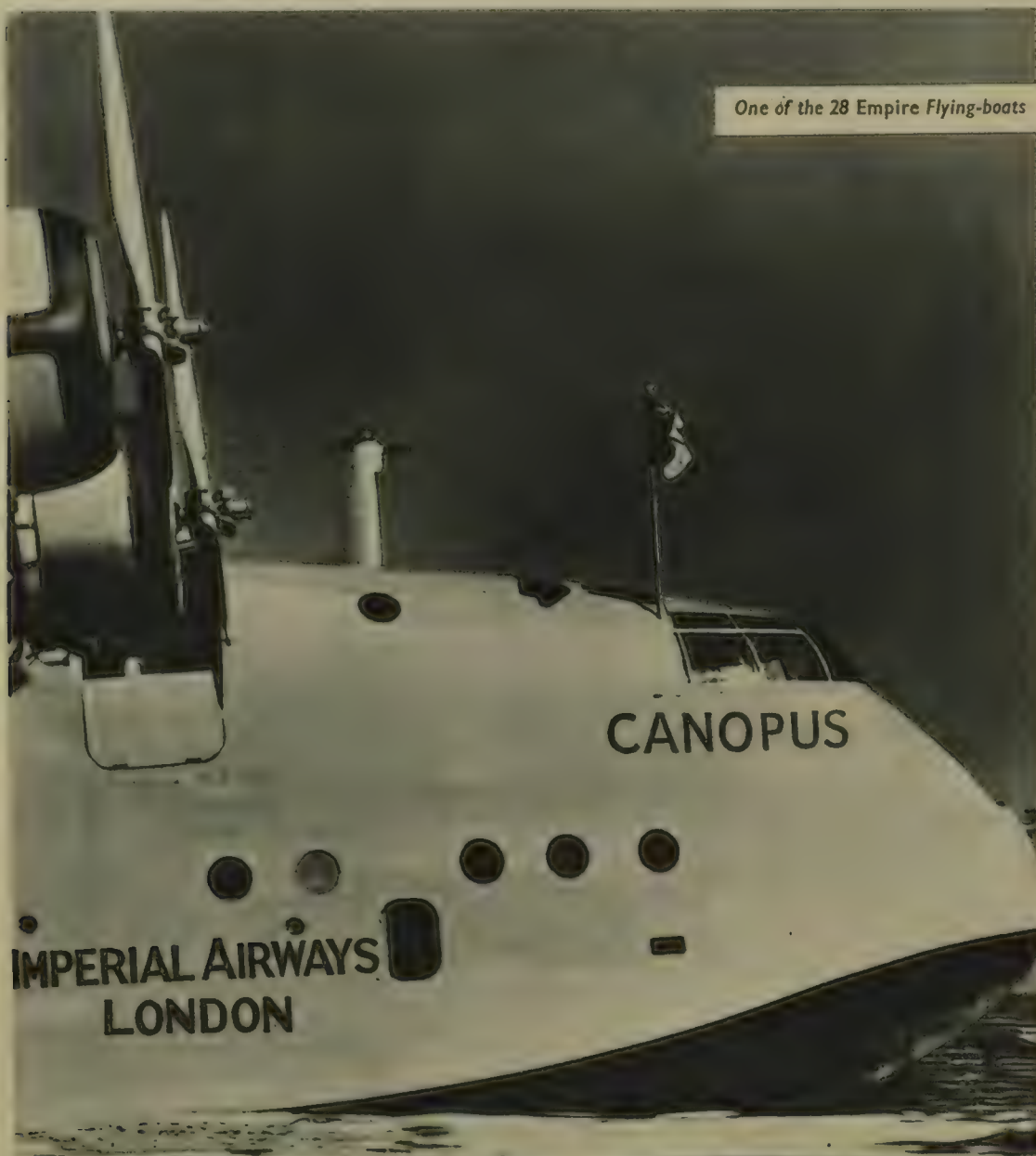
In Canton Tessin, where the scenery, by the lake shores, is sub-tropical, and palms and oranges grow in the open, whilst the magnolia and camellia, the aloe and the oleander flourish, are two charming autumn holiday resorts—Lugano, on the lake of that name, and Locarno, at the northern end of Lake Maggiore. Lugano lies in a delightful little bay between two magnificent headlands, and these, and the surrounding hills, give it ample shelter, and form a setting of great beauty. Modern, indeed, in the luxury of its hotels, the character of its amusements, and its facilities for sport, in which respect it is

resembled by Locarno, Lugano has a quaintly interesting old town, with arched streets, and a fine old church. A splendid promenade extends along the lake front and links up with Cassarate and Paradiso; there are numbers of particularly inviting walks in the neighbourhood. You can ascend by funicular to San Salvatore (3000 ft.) and to Monte Bré (3060 ft.); go by electric railway to either Tesserete or Ponte Tresa; by road or by water to the wonderfully picturesque old fishing village of Gandria. An excellent all-day tour is that to Monte Generoso, the Rigi of Southern Switzerland, 5590 ft. high, and with an unparalleled view of the mountains of Valais, the Bernese Oberland and the Grisons, and the lakes. Locarno has also a most attractive situation, at the foot of the slopes of the Southern Alps, and, ringed round with mountains which protect it from northerly winds. It shares with Lugano a most agreeable autumn climate, sunny, equable, and dry; further, it is at a lower level than any of the other Swiss resorts. There are fine old mediaeval buildings in the town, whilst the Conference Hall, in the Courts of Justice, where the Locarno Pact was signed in 1925, attracts many visitors. Locarno has a Kursaal and theatre and a Casino, and above the town are Madonna del Sasso and Orselina, reached by a funicular. Electric trains take one to Centovalli and Valle Maggia, and there is a motor-service to Ascona.



NESTLING ROUND ITS BEAUTIFUL BAY: LUGANO—SHOWING, IN THE CENTRE, THE FINE PEAK OF MONTE BRÉ.

Photograph by H. Ruedi.



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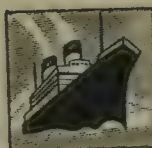
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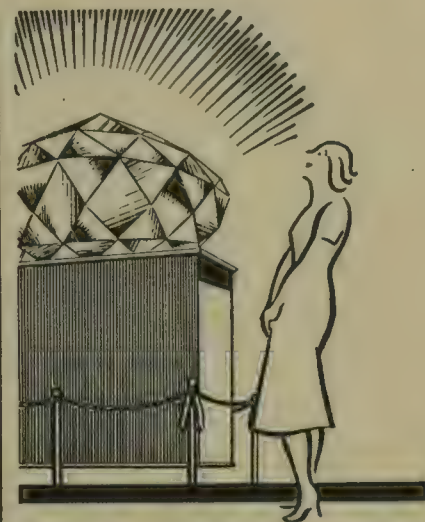
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## HUNTING NUMBER of The

# SPORTING AND DRAMATIC NEWS

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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

EARL'S COURT Motor Exhibition closes to-day (Oct. 23) and has proved a great success both for the organisers and the exhibitors, as the public have shown a great interest in the industry by visiting the Hall and giving many orders to the stand-holders. No doubt the ease for parking visitors' cars, well organised by the Royal Automobile Club, whose guides were in charge, and the convenient nearness of Earl's Court Underground railway station, with escalators connecting to the Exhibition building, largely helped to bring many to the Motor Show who might have stayed at home.

Another feature which has popularised this exhibition is that extravagant streamline design of coachwork has given place to roomier and more comfortable passenger accommodation in all the new models. Also there is a general tendency to provide cheap-running cars. An example is the car-burette designed for the new 10-h.p. Talbot and the new 3-litre car of that make. But one finds improvements of that character on most of the cars.



AN INTERESTING WAR MEMORIAL NOTED WHILE TOURING IN AN M.G. 1½-LITRE CAR: THE MONOLITH AT WESTWELL, GLOUCESTERSHIRE, WHICH BEARS ON ONE FACE A NUMERAL FROM THE CLOCK OF THE CLOTH HALL AT YPRES.

The Lanchester 14-h.p. "Roadrider" *de luxe* has a larger-capacity engine, but the compression of the standard model is reduced from 7 to 1 to 6½ to 1, to give smoother and more economical running.

### Hooper Coachwork.

Four magnificent specimens of the coachbuilder's craft are staged on the stand of Hooper and Co. (Coachbuilders), Ltd., in the carriage section of the present Motor Exhibition. There is a Hooper Sedan with division behind the driving-seat fitted to a 40-50-h.p. Rolls-Royce "Phantom III." chassis. So wide is the seat in the rear compartment that three persons can sit in it comfortably, while golf-club bags as well as suit-cases can find ample room in the boot at the rear. This car has many special gadgets: windows, electrically operated, can be raised or lowered in division; detachable covers on rear wings; two special "companions," recessed in the quarters, automatically illuminated and fitted with wooden shutters; two folding tables with hinged glass tops, and receptacles below for maps. There is a cabinet to the centre of the division, with radio-set and loud-speaker in the lower portion of the cabinet, controls in the offside rear seat elbow-rest, and provision for a heater in the rear.



MAKING THE MOST OF THE AUTUMN SUNSHINE ON AN ESSEX BYWAY: THE OWNER OF A NEW FORD "EIGHT" SALOON STOPS TO EXPLORE THE COUNTRYSIDE.

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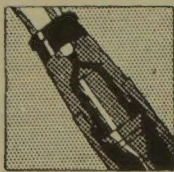
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[Continued overleaf.]

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(Continued.)

de ville, on a "Phantom III." 40-50-h.p. Rolls-Royce chassis seating six or seven persons, is painted Charrington blue throughout, with Barker's wheel discs, interior heater, a wireless set, and other nicely placed fittings for the comfort of its users. It is a fine example of high-class workmanship. The "straight-eight" (cylinder) Daimler enclosed limousine displayed is also this same blue colour, with polished burr walnut woodwork, Triplex glass throughout, and two very luxurious extra seats facing forwards. On the other hand is a 25-30-h.p. Rolls-Royce saloon that Barkers have coloured two shades of blue and upholstered in blue leather. Visitors to this stand should note the special Barker luggage platform. The 4½-litre 30-h.p. Bentley saloon is also coloured blue throughout, so well harmonises with the other cars staged.

#### The Vauxhall Novelty.

The novelty of the Vauxhall stand at the Motor Show is the new four-cylinder 10-h.p. saloon car,



A CAR OF DISTINCTIVE APPEARANCE: THE DODGE "SIX" 25.3-H.P. FIVE-PASSENGER TOURING SALOON, WHICH IS PRICED AT £345.

which is at last revealed to a waiting public after some two years of "hush-hush!" experimental trials by its makers. In its *de luxe* form, costing £182, it is a welcome addition to the motoring world, with its no-draught ventilation, sun-visors, parcel-net, rope pulls, chromium-plated bonnet flutes, and sliding roof. Both this and the 10-h.p. standard saloon at £168 have well-balanced four-cylinder, smooth-running engines, use a gallon of fuel for 40 miles, have independent front-wheel springing on the torsion-bar system, steel body welded to the chassis, and the usual Vauxhall synchromesh gears and hydraulic brakes. The overhead-valved motor gives excellent acceleration, and can exceed 60 miles an hour if the road is suitable.

The new 25-h.p. six-cylinder Vauxhall has a three-speed all-synchromesh gear-box in place of the four-speed one, and the independent front-wheel springs are enclosed in an oil bath to keep them in proper working order without attention, except for a topping-up about twice a year. Both the long and short wheelbase models are exhibited. Technical folk will examine the engine to note its vertical inlet and inclined exhaust valves. Water-jets also spray the valve and sparking-plug seats and so help to cool these down now the compression ratio has been raised in the cylinders. This arrangement, combined with a more powerful coil and wider gaps between

the points of the plugs, allows a leaner and so more economical fuel consumption. Prices range from £315 to £595.



ENTIRELY REDESIGNED, AND FITTED WITH A NEW 2-LITRE ENGINE AND CENTRE-POISED INDEPENDENT FRONT-WHEEL SUSPENSION: THE LANCHESTER "ROADRIDER DE LUXE."

An entirely redesigned Lanchester "Roadrider de Luxe" was recently announced. It is fitted with a new two-litre engine and centre-poised independent front-wheel suspension. A four-speed synchromesh gear-box is offered as an alternative to fluid flywheel transmission and preselector gears. It is priced at £365.

#### Triplex Driving Mirrors.

Triplex safety glass is now an all-round fitting on practically every well-known British car. This year these manufacturers display interior driving mirrors made of Triplex glass, a novelty and a safety device, as, if involved in a crash resulting in a broken windscreen, the interior driving mirror is also usually broken. If this is not made of safety non-splintering glass the results may be dangerous. Goggles and spectacles are also displayed at this stand at Earl's Court, while downstairs in the main hall Triplex is fitted to nearly all the leading cars.

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THIS year's "Health" stamp of New Zealand is in a spirited design by two Wellington artists. It depicts a young hiker standing on a rocky boulder and looking the picture of health. It is issued this month at 2d. (postage, rd.; health fund, rd.), and will remain on sale until next February.



NEW ZEALAND: THE NEW HEALTH STAMP.

A series of six stamps from Paraguay marks the fourth centenary of the foundation of Asuncion; all are in one poorly printed design based on the arms of the city. Another three stamps, 1, 3, and 5 pesos, and each printed in three colours, yellow, blue, and green, have been issued for the National Eucharistic Congress at Asuncion.

Two additions have to be made to the rather limited category of stamps that are classed as "mourning" stamps. These are in memory of Dr. Masaryk, four times President of Czechoslovakia. The stamp portraits are derived from well-known stamp engravings which had currency in his lifetime. The values are 50 heller black and 2 kroner grey-black.

The charity stamps of the late Queen Astrid's portrait having been very popular last year, we have now a short series of similar stamps with a picture of Queen Elizabeth of Belgium. Issued for the recent International Music Congress at Brussels, they bear the name of the Belgian virtuoso, Eugene Ysaye. The stamp bears a picture of the distinguished group of signatories after the painting by Stearns; the value is 3 cents and the colour is bright magenta.

The United States have commemorated the 150th anniversary of the Signing of the Constitution. The stamp bears a picture of the distinguished group of signatories after the painting by Stearns; the value is 3 cents and the colour is bright magenta.

There are other countries celebrating the same historic event. France put on sale a 1fr. 75c. blue stamp, showing the two Republics shaking hands, in time for the arrival of the American *légionnaires*. Ecuador, Guatemala, and Honduras have stamps on the way, and probably some of the other American States will not want to be left out.



BELGIUM: A STAMP ISSUED FOR THE INTERNATIONAL MUSIC CONGRESS.

The bimillenary of Augustus is another of the notable anniversaries, like those of Virgil and Horace, which enable Italy to proclaim her ancient glories on stamps that find a welcome throughout the world. The Augustus series comprises fifteen stamps, of which five are set apart for air-mail use. Each stamp has a different pictorial theme with Latin motto; in subject and text each seems to link Caesar Augustus with the achievements of the august Duce of modern Italy. For example, on the 75 centesimi bearing a bust of Augustus, the text is "the armies have been led into Ethiopia at my command and under my authority." A figure of Caesar, surrounded by upraised hands, on the 50 centesimi is described: "All Italy has taken oath and proclaimed me leader."

Birthday stamps for living personages are a comparatively modern notion. The Republic of Latvia has just issued a series of nine bearing a portrait of the President, Dr. Karlis Ulmanis, on the occasion of his sixtieth birthday.

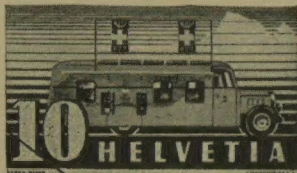


LATVIA: A BIRTHDAY PORTRAIT OF DR. ULMANIS.

A three-quarter length portrait of King Boris of Bulgaria figures on a new 3-leva red-brown stamp, printed by photogravure. Three stamps of normal small size from the same country show the little Princess Marie Louise; 1 leva green, 2 leva red-brown, and 4 leva vermillion.

About the same time as our own mobile post-offices were inaugurated this year, Switzerland also introduced such perambulating offices. A picture of one has been produced on a new 10-centimes stamp, printed in colour-gravure, with strongly contrasted black and yellow. The stamp is intended for sale by the mobile post-office, but no doubt there will be plenty of ways of getting it.

Brazil continues to hold conventions, and still considers them all good excuses for new stamps. This month it is the turn of the Esperantists. The value is 300 reis, green.



SWITZERLAND: A MOBILE POST OFFICE.

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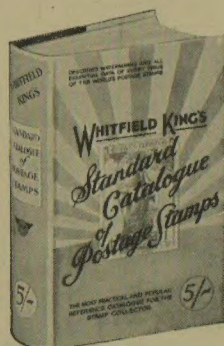
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